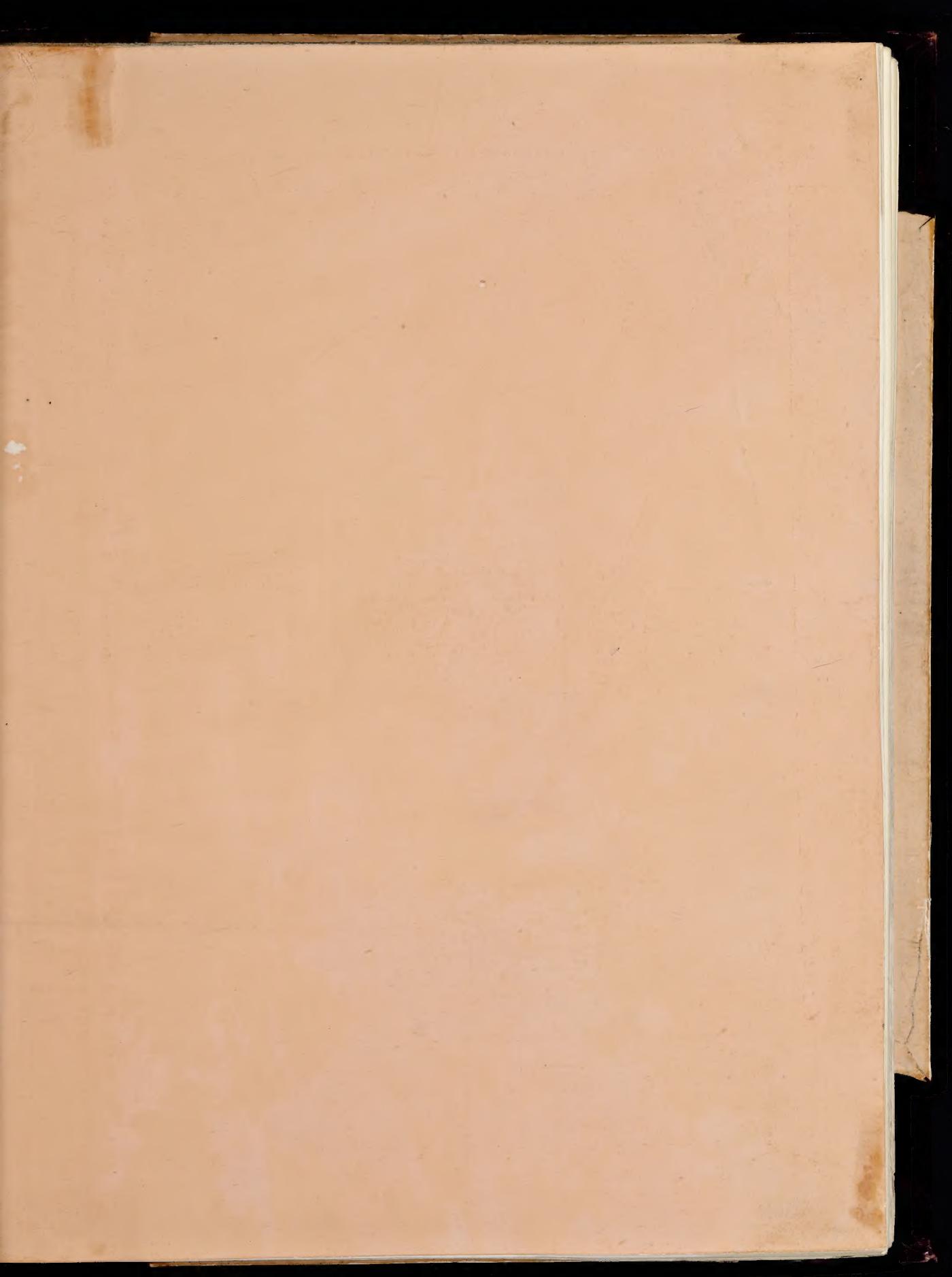


**BRITTON'S**  
**Picturesque Antiquities**  
OF  
**ENGLISH CITIES.**



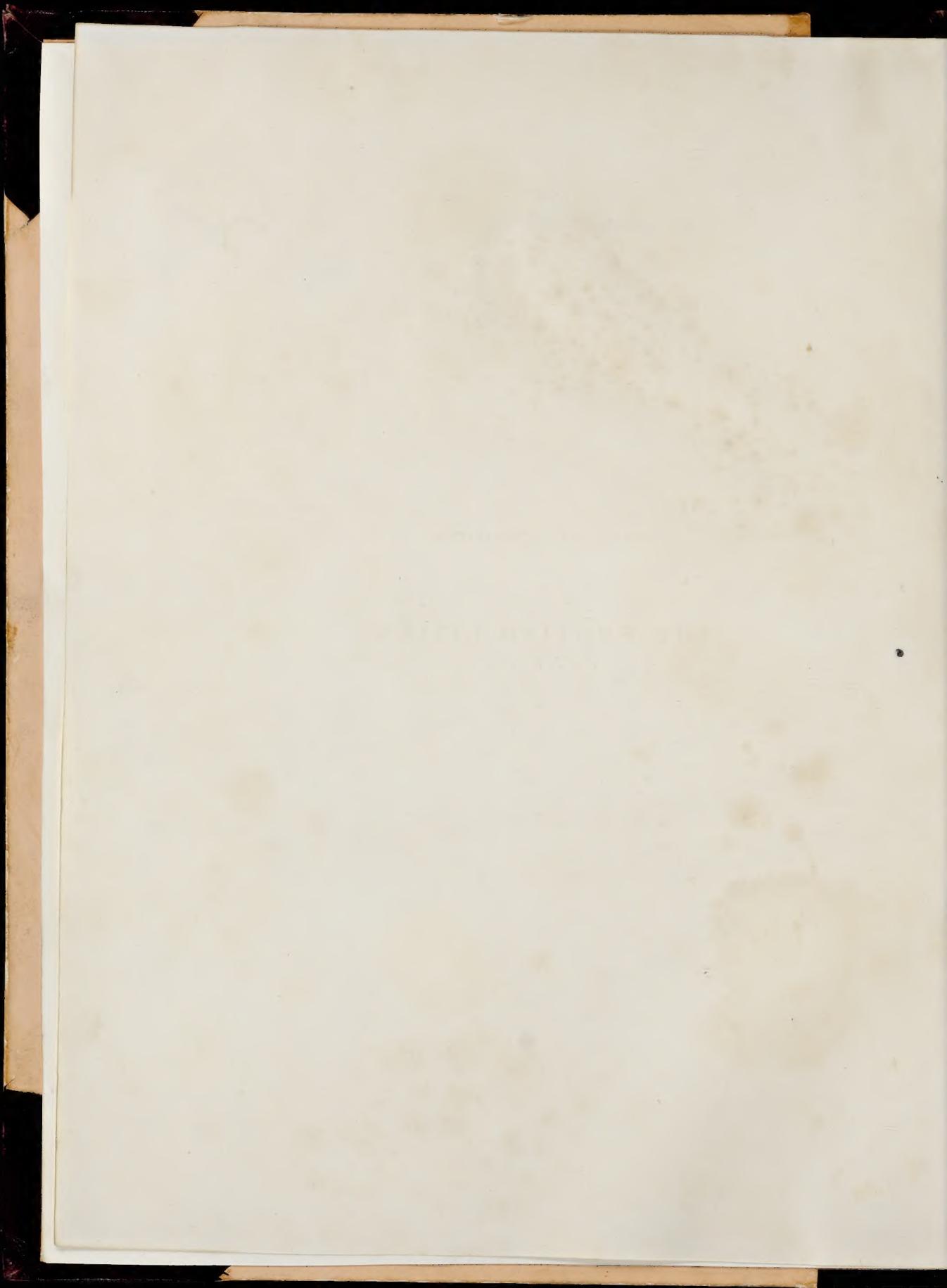
*Joseph Neelds.*



A magnificent Large Paper copy

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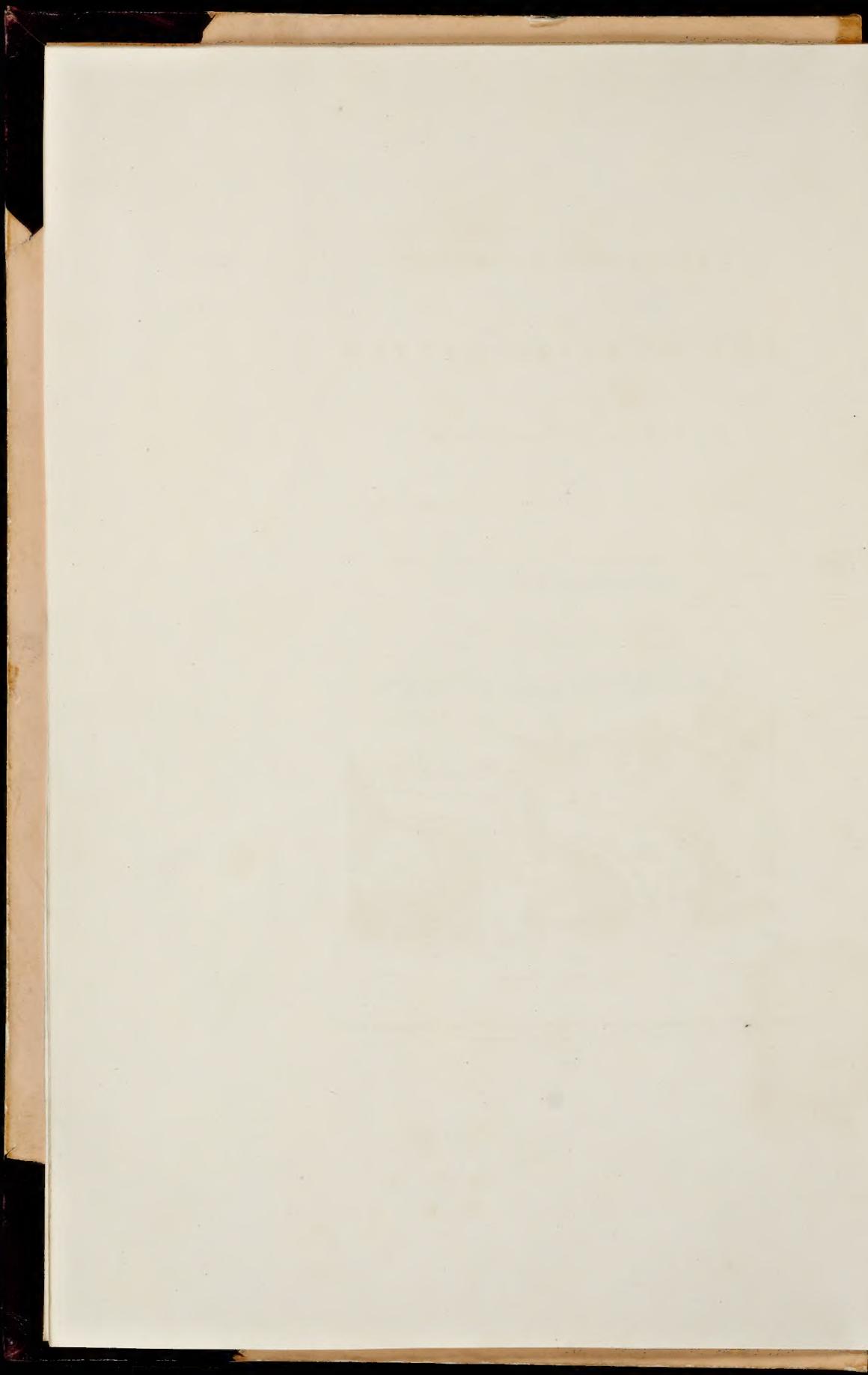
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PICTURESQUE ANTIQUITIES

OF

THE ENGLISH CITIES.



PICTURESQUE ANTIQUITIES  
OF  
THE ENGLISH CITIES.

ILLUSTRATED BY  
A SERIES OF ENGRAVINGS  
OF  
ANTIENT BUILDINGS, STREET SCENERY, ETC.  
WITH  
HISTORICAL AND DESCRIPTIVE ACCOUNTS OF EACH SUBJECT.

BY  
JOHN BRITTON, F.S.A. M.R.S.L.  
AND MEMBER OF SEVERAL OTHER SOCIETIES, ENGLISH AND FOREIGN.



D. Hodgson, del.

Bishop's Bridge, Norwich.

S. Williams, sc.

LONDON: LONGMAN, REES, ORME, BROWN, AND GREEN, PATERNOSTER ROW; THE AUTHOR, BURTON STREET;  
AND J. LE KEUX, PENTON PLACE, PENTONVILLE,

1830.

G. WHITTINGHAM, CHISWICK.

TO

**CHARLES HANBURY TRACEY, ESQ.**

---

DEAR SIR,

THAT you are partial to the Architecture usually called Gothic is evinced by your adopting it for the Mansion which you have recently erected at Toddington Park; and that you have studied its numerous varieties, and manifold beauties, is clearly exemplified by the general design and particular details exhibited in the execution of your house. That you may long live to enjoy the comforts and luxuries of such a home; and also see your opulent neighbours and countrymen vie with you in applying this species of Architecture to their provincial seats, is the wish of

YOUR OBEDIENT SERVANT,

JOHN BRITTON.

LONDON,  
*August 20, 1830.*



## INTRODUCTION.

THE word *Picturesque*, as applied to the Antiquities of English Cities, it is presumed, will be clearly recognised and understood by readers who are familiar with the works of Gilpin, Alison, Price, and Knight. It has become not only popular in English literature, but as definite and descriptive as the terms grand, beautiful, sublime, romantic, and other similar adjectives. It may be loosely and indiscriminately applied—it may fail to convey, clear, precise, and forcible images to some minds: but still in speaking, or writing, about scenery and buildings, it is a term of essential and paramount import. Hence it has been chosen for the title of the present work.

With all due deference to the high authority of Gilpin, whose writings teem with the feelings of the poet and the artist, I cannot approve of his compound term “*Picturesque Beauty*<sup>1</sup>.” The words are of dissimilar import, and excite different ideas. Whilst one designates objects that are rough, rugged, broken, ruinous; the other applies to such as are smooth, clean, fresh, regular, perfect. One may be said to denote old—the other, young, or new. An old, ragged, shattered tree, or building; or a piece of irriguous, broken, wild ground, with rocks, &c. are alike objects of the Picturesque: whilst a young tree, a new and uniform building, a tract of smooth lawn, with flowery shrubs, may be considered and described as beautiful. In the application of these terms to the buildings of a city, I should not hesitate in calling the Bars of York, the street houses of Bristol and Coventry, *Picturesque*; and the park lodges of London, with a few others of its new buildings, *Beautiful*.

Precision of terms is not only essential to perspicuity of language, but is almost the first merit of writing. This however can never be attained unless the words employed be apposite and clearly defined; and at the same time recog-

<sup>1</sup> Not only in his various tours, and “Remarks on Forest Scenery,” but in a volume of Essays, “on Picturesque Beauty, and Picturesque Travel,” Mr. Gilpin has employed and advocated this compound phrase and complex idea. The author’s meaning may be understood, as implying the beauty of picturesque objects, and travels in search of picturesque scenes.

nised, by the reader, in their only true and legitimate meaning. Figure and metaphor may be rhetorically used to enforce argument, or to amuse the fancy; but in matters of fact, in science, and history, they are calculated rather to embarrass than to guide the judgment. The language of Gibbon is not historical; it may seduce, and divert the young reader, but it will also perplex his understanding.

Mr. Gilpin shall speak for himself. In his first "Essay on Picturesque Beauty," he says, "A piece of Palladian Architecture may be elegant in the last degree: the proportion of its parts, the propriety of its ornaments, and the symmetry of the whole, may be highly pleasing. But if we introduce it in a picture, it immediately becomes a formal object, and ceases to please. Should we wish to give it *picturesque beauty*, we must use the mallet instead of the chissel; we must beat down one half of it, deface the other, and throw the mutilated members around in heaps."

At the commencement of this work, it was intended to introduce representations of one, or more, antiquarian objects from each of the English cities; but this intention has not been accomplished, and Bath, Ely, Lichfield, Exeter, Oxford, Chester, and Carlisle, are without their due share of notice. In Bath and Lichfield, I sought in vain, for subjects adapted to the title; but the other cities, it is generally known, furnish ample materials. Chester, indeed, still contains some truly picturesque buildings, but they have been well represented by Cuitt, in his series of spirited etchings. Not finding it practicable to visit the remote cities of Carlisle, Chester, and Exeter, I applied to different artists to make sketches of their "Picturesque Antiquities," intending to introduce at least one subject from each of those places; but I was mortified and disappointed by the buildings chosen, and the slight and careless manner in which they were executed. Hence I deemed it better to omit, than introduce what I could not approve. Oxford has been so fully illustrated by Ackerman and Skelton, that every old and modern building is thereby familiar to the public eye.

The present volume presents a series of engravings, representing several interesting antient buildings, many of which are either in ruin, or so much dilapidated, as to entitle them to the appellation of Picturesque Antiquities. In six instances I have chosen to give general distant views of cities, either on account of the peculiarly interesting character of the places in their combination of buildings; as at Lincoln, Bristol, and Wells; or to display these with the

contiguous scenery; as in Worcester and Bath. Thus the Volume now submitted to the reader, with the Series of Engravings of "*Picturesque Views*," from Drawings, by *G. F. Robson*, it is believed will furnish the English Topographer and Antiquary with pleasing and faithful representations, and descriptive memoranda of the prominent features and characteristics of the CITIES of ENGLAND.

The subjects illustrated and described in the present volume will exhibit to foreigners, as well as to untravelled Englishmen, a few of the Architectural Antiquities which are still remaining in our cities. Many old towns are similarly ornamented: indeed the whole island abounds with antient Castles, monastic edifices, Churches, Chapels, and Mansions of almost endless diversity, beauty, and even grandeur; besides, many celtic or druidical remains, and castrametations of different forms and ages. With such historical objects at home, it is to be regretted that our countrymen are too much in the habit of travelling to foreign kingdoms before they are at all familiar with the characteristics of their own nation. The far-famed Antiquities of Egypt, Greece, Italy, &c. are certainly highly attractive, and interesting; but their general features are rendered more familiar to us, by the researches of learned travellers, and the illustrations of artists, than many of the Antiquities of Wales, of Scotland, of Cornwall, and of Yorkshire. Though more has been done in topographical and embellished literature during the present century, towards elucidating our national buildings, yet much remains to be accomplished. With the present work, and "*the Cathedral Antiquities*," now in progress, I propose to terminate my topographical labours; but hope to see the subject taken up by some other person equally zealous in the cause, and better qualified to do it justice. It will further augment my pleasure to find the public come forward liberally and promptly to patronize such works. If the government of the country, and some of the public institutions which were founded for the encouragement of learning and talent, were to appropriate only a very small portion of their respective funds to reward authors and artists for their labours, and expenditure, in bringing forward publications of sterling worth and merit, it would soon be found that there would neither be a lack of talent, nor of industry. Unfortunately for the literary character, and even for booksellers, the sources now referred to, instead of fostering, and encouraging fine and expensive books, levy a tax upon them by the imperious impost of eleven copies. The author of the present volume has been compelled to *give*—to offer up at the shrine of injustice and extortion—no

less than *twelve hundred pounds* worth of his own publications, in the execution of which, above **FOURTY THOUSAND POUNDS** have been expended in paying artists, stationers, printers, binders, &c.; and nearly *two thousand pounds more* in *government duties and taxes!!!*—When will “literary emancipation” be proclaimed by the English legislature?

After more than thirty years devotion to the study and illustration of *the Architectural Antiquities of England*, and with an assurance that the subject is replete with amusement on all occasions, and intense interest on many, I will venture to entreat my countrymen, whenever and wherever they have power, to protect the remaining antiquities from further demolition, or defacement. Every castle, abbey, cathedral, fine church, and old mansion, is a monument and memento of a former age, and of former persons. They are so many indexes to memorable events, to heroes, statesmen, patriots, and philosophers. Architectural Antiquities are objects and evidences of incalculable value and interest; whilst standing—however mutilated—they are indications of the vicissitudes and fluctuations of civilized society: they shew man in his domestic economy, and in his historical relations. The person, therefore, who protects one fine work of antiquity is entitled to the applause of his contemporaries and of posterity; he who destroys, or heedlessly neglects it, deserves the reprobation of the civilized world. As Dr. Stukeley indignantly hung, in graphic effigy, the man who wantonly broke up the vast and wondrous Celtic Temple at Avebury, so every other similar delinquent should be condemned to the literary gibbet. The miserable fanatic who fired York Cathedral is properly incarcerated for life, and thus prevented from doing further public mischief; but there are other fanatics still roaming at large, and permitted to commit devastations on cathedrals and other churches, on castles, old mansions, &c.—“Such men should not be trusted.”

## LIST OF ENGRAVINGS ON COPPER AND WOOD

IN THE

Picturesque Antiquities of English Cities.

Pl.	City.	Subject.	Draftsman.	Engraver.	Dedicated to.	Dev.
1	YORK	Clifford's Tower, Interior	Bartlett	Varrall	Yorkshire Phil. Society	2-5
2	...	Micklegate Bar	Bartlett	Le Keux	P. Atkinson, Esq.	7
3	...	Monk Bar	Bartlett	Le Keux	R. Pritchett, Esq.	8
4	...	Walngate Bar	Bartlett	Sands		9
5	...	Bootham Bar	Bartlett	Redaway	J. Jackson, Esq. R. A.	9
6	...	Porch, St. Margaret's Church	Bartlett	Le Keux	R. H. Sharpe, Esq.	10
7	...	St. Mary's Abbey, Exterior	Bartlett	Woolnoth		11
8	...	St. Mary's Abbey, Interior	Bartlett	Le Keux		12
9	Wood Cat.	Ouse Bridge	J. Carter	Varrall	P. Atkinson, Esq.	12
		Clifford's Tower, Exterior	Bartlett	Branston and Wright		2
		Clifford's Tower, Interior	Bartlett	Branston and Wright		4
		Multangular Tower, Exterior	Bartlett	Branston and Wright		6
		Multangular Tower, Interior	Bartlett	Branston and Wright		7
		Laythorp Bridge	Bartlett	Williams		10
10	LINCOLN	Castle; West Side of Walls	Bartlett	Le Keux		16
11	...	Castle; Keep Tower	Bartlett	Le Keux		16
12	...	View from the South	Bartlett	Redaway	J. C. Parker, Esq.	17
13	...	View from the West	Bartlett	Le Keux	R. Swan, Esq.	19
	W. C.	Newport Gate	Bartlett	Williams		14
		Entrance Gate to Castle	Bartlett	Branston and Wright		15
		St. Mary's Conduit	Willson	Williams		19
14	PETERBOROUGH	Cathedral, West Front	Bartlett	Le Keux	Mrs. Marsh	21
15	...	Gateway, Bishop's Palace	Bartlett	Woolnoth	G. Baker, Esq.	23
	W. C.	Cathedral, from South-west	Bartlett	Williams		21
		Antient Monument in Cathedral	Bartlett	Branston and Wright		22
		Gateway to Deanery	Bartlett	Branston and Wright		27
16	CANTERBURY	West Gate	Bartlett	Redaway	J. Holmes, Esq.	29
17	...	St. Augustine's Gate-house	Bartlett	Le Keux	E. Cresy, Esq.	30
18	...	Christ Church Gate-house	Bartlett	Le Keux	Archbp. of Canterbury	31
	W. C.	Ruins, St. Augustine's Monastery	Bartlett	Williams		32
		Green Court Gate-house	Bartlett	Williams		35
19	ROCHESTER	Castle, Interior	Bartlett	Roberts	J. H. Hughes, Esq.	36
20	...	Castle, Exterior	Bartlett	Le Keux	L. N. Cottingham, Esq.	40
21	WINCHESTER	Ruins of Wolvesley Palace	Bartlett	W. Taylor	Rev. J. Ingram, D. D.	41
22	...	West Gate-house	Bartlett	Le Keux	W. Garbett, Esq.	42
23	...	Cross, in High Street	Bartlett	Roberts	Alex. Baring, Esq. M. P.	43
	W. C.	The Brooks	Bartlett	Williams		45
24	HEREFORD	House in Butcher Row	Bartlett	Allen	S. Cam, Esq.	46
25	...	Blackfriars Pulpit	Bartlett	Le Keux	Thomas Bird, Esq.	47

## LIST OF ENGRAVINGS ON COPPER AND WOOD.

Pl.	City.	Subject.	Draftsman.	Engraver.	Dedicated to.	Des.
26	WORCESTER	Distant View from North-east	Bartlett	Taylor	Dr. Dixon	49
	W. C.	Old Houses	Bartlett	Mason		
27	...	View in Friars Street	Bartlett	Le Keux	J. M. Gatch, Esq.	51
28	...	Edgar's Tower Gateway	Bartlett	Le Keux	C. Fowler, Esq.	50
29	GLOUCESTER	West Gate and Bridge	Carter	Tombleson	G. W. Counsel, Esq.	54
30	...	West Gate and Bridge	Pierce	Varrall	Rev. R. Halifax	54
31	...	St. Nicholas Church	Bartlett	Le Keux	B. Bonnor, Esq.	53
32	...	New Inn	Bartlett	Le Keux		
33	COVENTRY	St. Mary's Hall, Entrance	J. C. Smith	Redaway	S. Sawrey, Esq.	57
34	...	St. Mary's Hall, Interior View	J. C. Smith	Le Keux	Dr. Merriman	58
35	W. C.	St. Mary's Hall, Kitchen	J. C. Smith	Le Keux	Rev. W. T. Bree	57
		Bablake Hospital	Carter	Branston and Wright		59
36	DURHAM	Evet Bridge	Hearne	Varrall	J. Adamson, Esq.	60
37	CHICHESTER	Cross	Bartlett	Varrall	Rev. E. Cartwright	61
	W. C.	Cross, View under	Bartlett	Williams		
38	SALISBURY	Castle Street	Bartlett	Varrall	Rev. J. Ward	62
39	...	Silver Street	Bartlett	Le Keux	Dr. Fowler	66
40	...	High Street	Bartlett	Le Keux	H. Hatcher, Esq.	67
41	WELLS	View of Cathedral, Palace, &c.	Bartlett	Varrall	W. Jordan, Esq.	68
42	...	Market Place	Alexander	Redaway	E. L. Bulwer, Esq.	70
43	...	Palace, Hall in Garden, &c.	Bartlett	Le Keux	J. A. Frampton, Esq.	70
44	...	Apartment on Ground Floor	Bartlett	Le Keux	Joseph Needl, Esq. M.P.	
45	...	Vicar's Close, Entrance	Bartlett	Le Keux	T. Cundy, Esq. Arch.	72
46	W. C.	Vicar's Close, Chapel in Palace Moat, &c.	Bartlett	Le Keux	W. Tite, Esq. Arch.	72
			Bartlett	Branston and Wright		68
47	BRISTOL	Distant View	Bartlett	Redaway	E. H. Baily, Esq.	73
48	...	Broad Street	Bartlett	Woolnot	E. Dalton, Esq.	74
49	...	Floating Dock	Bartlett	Varrall	Thomas Garrard, Esq.	75
50	...	Redcliffe Street	Bartlett	Sands	Rev. J. Foster	75
51	W. C.	Temple Tower	Bartlett	Le Keux	W. Hosking, Esq. Arch.	76
		Redcliffe Steps	Holmes	Branston and Wright		77
		Temple Gate	Bartlett	Williams		77
52	BATH	Distant View	Bartlett	Varrall	Captain Parry	80
53	NORWICH	Erpingham Gate	Hodgson	Le Keux	J. Amyott, Esq.	81
54	...	Bishop's Palace; Gate	Hodgson	Taylor	John Bidwell, Esq.	82
55	...	Ruins in Bishop's Palace; Gardens	Hodgson	Le Keux	Sir W. B. T. Folkes	83
56	W. C.	Bishop's Bridge	Hodgson	Taylor	R. Taylor, Esq.	84
		Bishop's Bridge	Hodgson	Williams	(See Title page.)	
57	LONDON	London Bridge	Bartlett	Le Keux	H. C. Bowles, Esq.	85
58	...	Winchester Palace	Bartlett	Le Keux	J. Newmam, Esq.	86
59	...	Ely Palace	Bartlett	Le Keux		
60	W. C.	Fishmongers' Hall	Bartlett	Roberts	J. S. Cotman, Esq.	87
		St. John's Gate	Bartlett	Branston and Wright		88
		Savoy Palace	Bartlett	Branston and Wright		88

THE  
PICTURESQUE ANTIQUITIES OF ENGLISH CITIES.

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PICTURESQUE ANTIQUITIES OF YORK.

BY E. I. WILLSON, ESQ. F.S.A. ARCHITECT.

IT has been justly observed, that “no city in England contains so many interesting specimens of architectural antiquities as York<sup>1</sup>.” This observation may be especially applied to the remains of its antient fortifications; a class of architecture of the greater value since so very few examples are now left standing in England. Clifford’s Tower, and the four great gates, or *Bars*<sup>2</sup>, are admirable specimens of the castellated style; whilst the *Posterns*, or lesser gates, with the towers, turrets, and embattled walls, that surround the city, exhibit a delightful variety of curious and picturesque forms. The view of these antient bulwarks forcibly recalls the mind from present scenes to the contemplation of those *stirring times*, when such safeguards were necessary; and, whilst we feel grateful for the security and quiet enjoyed in our days, it is painful to see those stately monuments of the valour and skill of our forefathers sacrificed to petty considerations of economy, or to some trifling improvement. Encircled by its walls and towers, York could never be viewed without respect, as the very model of an antient city; when these are gone its appearance will sink into mere vulgarity, an ill built town on a site possessed of no natural beauty.

The plan of the Roman city, EBORACUM, was undoubtedly a square, oblong, or some regular figure; such being the plan constantly adopted by the Romans where no great inequality of the natural site interfered with it. Subsequent changes have however so totally altered the plan of York, that scarcely any vestiges of Roman

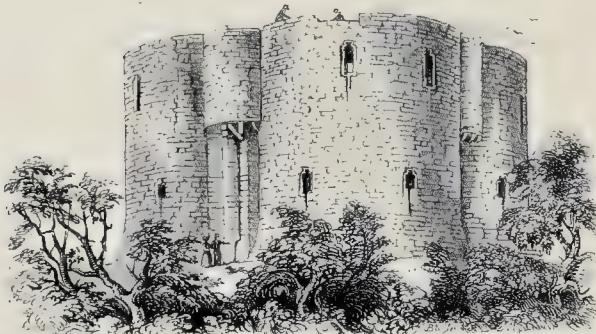
<sup>1</sup> See Britton’s Architectural Antiquities, vol. iv. p. 130, in which is a view and some account of Micklegate Bar.

<sup>2</sup> In York the term *Gate* is used to describe a street or lane, as Mickle Gate, Castle Gate, &c.; whilst the greater gates are denominated *Bars*, as Micklegate Bar, Bootham Bar, &c.; and the lesser ones *Posterns*, as Castle Gate Postern, Laythorpe Postern, &c.

regularity can now be traced in the course of its streets and walls: nor is this at all surprising when we consider how grievously the city has been sacked and ruined at different times, and especially in the year 1070. The principal gates, or *Bars*, are not placed in any regular position, neither standing at certain distances, opposite to each other, nor facing the points of the compass. They appear to have been all founded on a uniform plan and size, and at the same time; the lower parts showing the well known marks of Norman architecture; whilst the upper portions and turrets of them all seem to have been rebuilt in the fourteenth century, when the lesser gates, or *Posterns*, with most of the towers and city walls, were also re-constructed.

The *Bars* were antiently considered the most important defences of the city, excepting only the castle, these being the entrances from the principal roads; accordingly they were furnished with the best defensive contrivances of architecture, and used to be regularly closed and watched every night.

#### Clifford's Tower.



Clifford's Tower, exterior, York.

ONE of the first political acts of William the Conqueror, after he had acquired the sovereignty of England, was to erect strong castles in different parts of his kingdom, wherein garrisons of Norman soldiers might be maintained, in order to keep the native inhabitants in subjection to the new government. At York he built two castles;

which appear to have been placed on each side of the river Ouse, so as to command the passage through the city by water. One of these castles was destroyed at an early period, and nothing has remained of it for several ages but an artificial mount, corresponding to that whereon Clifford's Tower is raised; this mount retains the name of the OLD BAIL, and here the archbishop had formerly a prison.

Clifford's Tower was originally the keep, or citadel, of a spacious castle, though the circumstances of its being detached from the castle walls, its having passed into the possession of private persons by a grant from the crown, and its bearing the name of a particular family, have made it appear a distinct fortress. How Clifford's Tower acquired its name has never been ascertained. Mr. Drake had heard that one of that noble family was made the first governor of it by King William; he was also informed, with more probability, that the Cliffords were antiently CASTELEYNS, WARDENS, or KEEPERS, of this tower<sup>3</sup>: it is certain that they had some antient connexion with York, and several of the lords Clifford exercised the privilege of carrying the Lord Mayor's sword of state before the King, when he came to this city. Leland found York Castle in a neglected state; “The Area of the Castelle is of no very great quantite.—There be a 5 ruinus Toures in it.—The *arx* is al in ruine: and the roote of the Hille that yt stondith on is environed with an Arme derivid out of Fosse Water!.”

On the breaking out of the civil war, in 1642, Henry Lord Clifford, Earl of Cumberland, the King's Lord Lieutenant General of the County of York<sup>4</sup>, repaired this tower, fortified it with artillery, and filled it with a garrison of soldiers. Clifford's Tower was not *slighted*<sup>5</sup> when the city was taken by the parliamentary forces, but was kept with a garrison till the year 1644, when an explosion of gunpowder demolished the interior, since which time the massy walls have stood empty and roofless, and the mount has been planted and enclosed as a garden. This noble specimen of antient military architecture was lately devoted to total demolition, in order to gain ground for enlarging the prison buildings; which after having been extended so as to cover the whole area of the original castle, still require great additions. The site of Clifford's Tower has been purchased, and a new wall is now building round the mount, so as to bring it within the enclosure of the prison; but it is understood that the barbarous project of levelling this proud monument of the

<sup>3</sup> Eboracum; or, the History of York, p. 289.

<sup>4</sup> Itinerary, vol. i. fol. 61.

<sup>5</sup> This nobleman died of a fever, at York, in December, 1643, and was buried at Skipton, whilst his own castle was besieged by the parliamentary forces.

<sup>6</sup> Almost all the castles which had been fortified in this war, were ordered by the Long Parliament to be *slighted*, or rendered indefensible, as soon as they fell into their power.

antient grandeur of York has been given up<sup>7</sup>. The plan of Clifford's Tower is singular, being formed by portions of four circles, so disposed as to appear externally like four cylindrical towers in conjunction<sup>8</sup>. The greatest diameter internally is nearly sixty-three feet, and the walls are about ten feet thick. The entrance faces the castle, towards the south; it is protected by a square turret, and the door-way has been fortified with a portcullis. In front are two large panels sculptured with the royal arms of Charles the First, and those of Clifford, Earl of Cumberland, with his family motto, DESORMAIS<sup>9</sup>.

Internally the tower consisted of two stories, and is also said to have had a dungeon beneath the ground-floor. It must have been divided into three or four rooms in each story, but no traces of the partition walls are discernible. There are two staircases, two secret closets, and two fire-places in the lower story, all worked in the substance of the walls. There is also a *Well* to supply the garrison with water. Two very narrow loops in each of the four circles gave all the light that was admitted externally into the lower story. The upper rooms were cautiously lighted



*H. Bartlett, del.*

Clifford's Tower, interior, York.

*Bartlett and Wright, &c.*

<sup>7</sup> See "Reasons for not pulling down Clifford's Tower, by George Strickland, Esq., York, 1825;" a tract which does honour to the good taste of that gentleman.

<sup>8</sup> The Keep of Berkley Castle, in Gloucestershire, bears some resemblance to Clifford's Tower in its plan.

<sup>9</sup> "Hereafter," "from henceforth;" the same motto appears on Skipton Castle. The turret at the entrance of Clifford's Tower has been erroneously supposed to have been added by Lord Clifford, at the time of the repair, in 1642.

by a few small windows rather broader than those below. Over the porch is a small chamber, supposed to have been intended for a chapel; and in the three other intersections of the circular walls, are private closets, projecting externally like turrets, supported on stone corbels. The architecture of Clifford's Tower bears abundant marks of a date much later than the reign of William the First. There is no record of its being rebuilt; but the present structure cannot be older than the time of Edward the First, and probably was erected in the reign of his warlike successor, Edward the Third. It is altogether an admirable example of the antient fortress, and from its elevated position, forms, after the cathedral, the most conspicuous object in the view of York<sup>10</sup>.

<sup>10</sup> The exterior and interior features of Clifford's Tower are displayed by the three annexed engravings, two of which, on wood, show the architecture, and the other the picturesque scenery of the interior. If the fastidious antiquary be displeased with the gay party assembled in this "shady retreat," he must acquit the editor of having directed it. The scene suggested the objects to the artists, and these were too tastefully delineated to be omitted in the plate, when once in the drawing.—J. B.

## The Multangular Tower.



W. H. Bartlett, del.

Multangular Tower, exterior, York.

THIS tower stands at an angle of the city walls, which run eastward hence to Bootham Bar, and are supposed to have extended in another line, southward, through the centre of the present city towards Clifford's Tower and the Castle. Drake has written a long account of this tower, which had been before described by Dr. Martin Lister, in the *Philosophical Transactions of the Royal Society*; their notice being attracted by the appearance of Roman workmanship in the tower, and adjoining walls<sup>11</sup>. The lower parts of the tower are faced with courses of free-stone of small size, only four inches thick, wrought with great exactness. Twenty of these courses may be counted from the bottom, over which five courses of bricks, or wall tiles, are laid; above the brickwork are twenty-two more courses of small stone, and then again five courses of brick. The bricks measure seventeen inches in length, eleven in breadth, and about two in thickness; the usual size of those of Roman manufacture. The upper walls of the tower cannot be of earlier date than the thirteenth or fourteenth century; there is a loop pierced in form of a cross on every side, and a pointed arch within. The roof and battlements have long been

<sup>11</sup> See Drake's "Eboracum," p. 56; the idea indulged by that gentleman of the tower being the remains of a Roman temple dedicated to Belona, is too ridiculous to deserve refutation.

demolished. The antiquity of the remains above described has been disputed by the late Sir H. C. Englefield, a very able judge of architecture; but the lower part is generally allowed to be of Roman construction.



W. D. Brewster, Jr.

Multangular Tower, interior, York.

Brewster &amp; Ward, N.Y.

### Micklegate Bar.

MICKLEGATE BAR forms the chief entrance into York from the London road, and having the advantage of a spacious street approaching to it, has been more noticed than any other of the four bars. The lower parts are built of a grey stone of very coarse grit, whilst the upper walls and turrets are constructed of a fine white lime stone, and the difference of style, as well as of materials, shows that the work is of two different periods. Drake, the historian of York, regarded the grit stone as a certain indication of Roman architecture, and eagerly contended that the semicircular arches of Micklegate Bar were genuine remains of Roman work; in which opinion he was supported by the Earl of Burlington, and other antiquaries of his time. This was contradicted by James Essex, the architect<sup>12</sup>, and more fully refuted by Sir H. C. Englefield<sup>13</sup>; indeed no person who has attentively studied the peculiarities of ancient architecture can fail to recognise the Norman style in these arches.

<sup>12</sup> See his "Observations on Brick and Stone Buildings," in *Archæologia*, vol. iv.

<sup>13</sup> "Observations on the Antient Buildings at York," in *Archæologia*, vol. vi.

The upper part of the building may be pretty safely referred to the reign of Edward the Third, whose arms, Old France and England, quarterly, are sculptured on a large shield in the centre, between two shields, bearing the arms of York city. The outward arch was probably coeval with the front and turrets of the principal gate. This outwork was sometimes called the *Barbican*, or the *Turnpike*, from its being occasionally guarded by a military engine of that name. The barbican of Micklegate Bar was standing entire about twenty years back, when the front exhibited two circular turrets, and embattled parapets decorated with the city arms, on two shields, and three large lion's heads, in bold sculpture. Since that time the barbicans of this and the other gates have been abandoned to decay and wanton dilapidation, and the whole of the walls and arch shown in the plate have been lately destroyed, to the irreparable injury of this noble gate<sup>14</sup>.

#### Monk Bar.

THIS gate stands on the north-east side of the city, on the road to Scarborough, &c. The noble character of the front will be sufficiently understood from the engraving. The general resemblance to that of Micklegate Bar is immediately apparent, but the hanging arch and parapet in front of Monk Bar give it an advantage by relieving a certain flatness observable in that of Micklegate, which is more striking since the loss of its appropriate foreground, the barbican. The arches are circular, and constructed of grit stone, the same as in Micklegate Bar; and the upper parts may also be referred to the reign of Edward the Third, both from the style of architecture, and the arms of Old France and England quartered on the central shield. The two doors immediately under the turrets opened upon the side walls of the barbican, and served for the use of those who guarded that outwork, which has been entirely taken down; it resembled that of Micklegate Bar, but was not so richly decorated. Monk Bar has preserved its internal front more perfectly than any of the gates of York. There are two stories of vaulted chambers in the tower, which were formerly used as a prison for freemen of the city. The portcullis lately remained in its grooves, with a windlass for moving it up and down. The passage on the left hand has been recently made, and is a useful addition, but offensive to the eye from the extravagant height of the arch. The annexed print displays the exterior elevation of this gate-fortress, with the two western towers of the cathedral, in the back-ground.

<sup>14</sup> The passage on the left hand of the great gate was opened in 1754.

**Walmgate Bar.**

WALMGATE is the entrance into York from Beverley, Hull, Lincoln, &c., and is supposed to derive its name, by corrupt pronunciation, from Watling Street, one of the great Roman roads. Walmgate Bar is similar in plan to Micklegate and Monk Bars, but is of meaner structure, and of less elevation. It suffered great injury from a battery which played on this quarter of the city, in the siege, A. D. 1644, and seems to have been repaired with more regard to economy than the others were. The barbican was standing entire at the beginning of the present century, when it fully equalled those of the other gate-houses in beauty and completeness. The front and sides were embattled, and the angles were guarded by two circular turrets. Its present mutilated condition is shown in the annexed plate: these remains will probably be soon destroyed.

**Bootham Bar.**

BOOTHAM BAR stands on the north-west side of the city, on the road to Durham, Newcastle, Edinburgh, &c. It resembles the others in the construction of the lower parts, which are built of grit stone; and have semicircular arches almost exactly like those of Micklegate Bar. These parts were probably constructed when the city was rebuilt, after the dreadful vengeance inflicted on York by William the Conqueror, in consequence of its revolt, in the year 1070. This gate is inferior in the beauty and elevation of its front to Micklegate and Monk Bars, though bearing a general resemblance to both. The summits of its turrets seem stunted, and want the battlements and sculptured figures of soldiers, which give a lightness and graceful termination to the towers of Micklegate and Monk. Bootham Bar appears to have suffered much damage in the siege, and the inner front has been rebuilt since that event. In one respect Bootham Bar has been more fortunate than the others, its barbican having hitherto remained entire, as it appears in the accompanying plate; but, alas! in a very short time this interesting and picturesque appendage will have no existence but in the representations of the draughtsman and engraver. The genius of *improvement* is on his march, and it is too much to hope that his relentless course will be stopped before he has levelled the antient city gates, and other similar buildings, which certainly war with neatness, uniformity, and tame insipidity.

Laythorpe Postern.



W. H. Bartlett, del.

R. S. Woodward, sc.

Laythorpe Postern and Bridge, York.

THE principal entrances into York are called Bars, as has been already stated. The lesser ones are termed Posterns; and of these there are five, the same number as of the bars<sup>15</sup>. Four of these posterns consisted of an arched doorway in the great wall, with a tower on one side for its protection. Laythorpe Postern alone has a passage under the tower itself, and the doors were strengthened by a portcullis. The bridge in front of this gate crosses the river Fosse, which, after winding through part of the city, falls into the Ouse, a little below the castle, the ditches of which were formerly filled by its waters. This gate and bridge form together a pleasing and picturesque scene; but the tower has been much injured, and the demolition of the walls adjoining to it have destroyed the appearance of its proper use, that of guarding and shutting up this quarter of the city.

## Porch of St. Margaret's Church.

THE church of St. Margaret, in Walmgate, is a plain edifice possessing nothing of interest excepting the porch here represented, which is attached to the south side. This appears from Mr. Drake's account to have been brought from the church of

<sup>15</sup> Besides the four already described, there was antiently another, named Fishergate Bar, which became disused and was walled up in the reign of Henry the Seventh, but is yet partly remaining.

St. Nicholas, which stood in the suburbs, beyond Walmgate Bar<sup>16</sup>. That church is said to have been a noble structure. It was parochial; but had an hospital or religious house annexed to it. The situation of St. Nicholas' Church exposed it to the assaults in the civil war, when it was probably used as a fort, for the Earl of Manchester's soldiers took it in April, 1644. The church afterwards fell to ruin, but this curious porch escaped, and was removed to its present situation.

The sculptures on the arches, and capitals, are extremely elaborate and curious, and remain in pretty good preservation. On the outer arch are represented the twelve signs of the zodiac, placed alternately with personifications of the twelve months. Some antiquaries have considered this porch equal to those of Dunstable Priory and Malmesbury Abbey; but the superior size of these, to say nothing of their elaborate sculpture, must reduce the comparison of St. Margaret's Porch<sup>17</sup>. The date of this curious structure may be pretty safely referred to the earlier part of the twelfth century, when the circular arch was decorated with its utmost richness, and just before the period when the pointed style came into preference.

#### St. Mary's Abbey.

THIS monastery was founded in the reign of William the Conqueror, when a community of Benedictine Monks, who had been harassed and driven from their former habitation, obtained a settlement here, on a piece of waste ground, on the outside of the city walls, given to them by Alan, Earl of Bretagne. William Rufus patronized and increased the establishment; and, by successive benefactions, this abbey became possessed of great wealth, whilst its buildings rose to corresponding magnificence. The precinct was enclosed by strong walls, with towers and gates; the superior was a peer of parliament, had the honour of wearing the episcopal insignia of the mitre, &c., and was styled "My Lord Abbott." After the dissolution of the abbey, Henry the Eighth ordered its buildings to be converted into a royal palace; and here the Lords President of the North had their official residence until the civil wars, since which time "the Manor of St. Mary," as it is usually called, has been leased out by the crown.

The church was rebuilt under the presidency of Abbot Simon de Warwick, who commenced his work in 1270, and completed it in twenty-two years. The ruins show that this was a magnificent structure, equal to most cathedrals in size, and decorated in an extremely elegant style. The foundations were laid open about a

<sup>16</sup> History of York, p. 308, &c.

<sup>17</sup> See Architectural Antiquities, vol. i. The porch at Dunstable, and that at Malmesbury, appear to have been erected in the reign of King Stephen, about the year 1135.

century ago, when a plan of the whole building was drawn, which was engraved for Drake's History of York. According to this plan, the choir extended to an equal length with the nave, and had a like number of arches, eight on each side. In the centre were four great arches, which probably supported a tower; and a transept branched off to the north and south. The whole edifice is said to have measured three hundred and seventy-one feet in length, and sixty feet in breadth.

The ruins represented in the accompanying plates comprehend the walls of the north aisle of the nave, with some fragments of the west front, and of the transept. What towers or spires this church was adorned with is quite unknown. It was probably reduced to ruin soon after the expulsion of the monks, and the oldest engravings show very little more than the parts now standing. Some portions of the building seem to have been applied to meaner purposes after its desecration, for the lofty arched windows have been walled up, and smaller ones inserted; holes for beams are also apparent, where a floor has been placed to form a story of chambers under the vaulted roof of the aisle. This application probably saved the present remains from total demolition. The delicacy of style in these fragments cannot be viewed without regret for the loss of such a splendid monument of antient piety<sup>18</sup>.

#### The Ouse Bridge.

THE superior construction of bridges may justly be the boast of modern architecture. Those of the middle ages, were generally built in a clumsy and unscientific manner, with huge piers and straight arches; the passage over them was usually narrow, and in towns, they were generally covered by shops and houses built upon their sides. Notwithstanding their inconveniences, the picturesque features of some of these old buildings make their destruction a matter of regret to the admirers of antiquity. The Ouse Bridge at York was chiefly remarkable for the size of its principal arch, which certainly was an extraordinary effort of art; its span exceeding that of any arch in England, until the erection of Blackfriars Bridge, in London. This arch was pointed, but approached nearly to a circular curve. It had been built in the reign of Elizabeth, after a great flood had swept away part of the bridge with twelve of the houses standing upon it. The engraved view represents this curious structure, with some adjoining buildings. The whole of the old bridge has been taken down, and a modern edifice erected in its place.

<sup>18</sup> The ruins of this Church resemble the Chapter House of York Minster, and the adjoining vestibule, in the details of many parts. See Britton's History, &c. of York Cathedral.

### PICTURESQUE ANTIQUITIES OF LINCOLN.

THE accompanying engravings will plainly indicate to the stranger that the situation and general features of Lincoln are truly picturesque. A magnificent and highly decorated cathedral, crowning the summit of a lofty and steep hill, and this rising abruptly from a valley, which stretches westward and eastward to a great extent in a flat, dull fen; a ruined and bold castle, occupying another part of the same eminence, with several old, and irregular houses dispersed over the side of the same hill, are objects and features which render different views of this city, from the south, east, and west, singularly imposing and picturesque. Two of these are engraved in Robson's "*Views of the English Cities.*" Of the scenic features within the area of the city, two engravings are here annexed; one showing the western end, towers, &c. of the cathedral, as seen from the keep of the castle, and looking down upon the flat, and fenny tract, to the east; whilst the other print displays the southern side of the cathedral, seated on a commanding eminence, above the comparatively petty dwellings of the citizens. Two other engravings exhibit different rugged and ruined features of the castle; whilst the three small prints represent, a unique specimen of Roman architecture, an ancient conduit, and the chief entrance to the castle. The following judicious account of all these, by my esteemed friend *Mr. Willson*, of Lincoln, who is familiar with the history and antiquities of his native city, will at once give interest to the illustrations, and furnish the reader with useful and valuable information.

J. B.

The Roman settlement at this place was denominated LINDUM COLONIA; the first word being apparently formed out of the Celtic words *Lhin*, a lake or broad-spreading water, and the latter from *Dun*, a hill or eminence; both descriptive of its peculiar situation. COLONIA indicated the high rank of the station, this term being applied to only few places in Britain, not even to London, under the Roman government. The plan of the Roman city was nearly square. It was enclosed by strong walls and ditches, and had four gates, facing the cardinal points of the compass. The southern side of this quadrangle was built upon the very edge of the hill, which hence sloped down with a steep descent towards the river, which in former ages spread its waters in a broad estuary, until the tides were checked by the gradual accumulation of soil. In later times the town was greatly enlarged by various additions on every side, and

the Romans appear to have extended their buildings southward quite to the water-side; many fragments of architecture, as well as urns, coins, and other Roman remains, having been frequently dug up in that part of the city. The original quadrangular walls were nevertheless preserved, and three of the four gates were standing within the last century.

Of these, only the northern one, called *Newport Gate* from the suburb of Newport beyond it, now remains. The annexed wood cut represents the south front of this barrier, the only one of Roman construction in Britain.



*W. H. Bartlett, del.*

Roman Archway, Lincoln.

*B. S. Williams, &c.*

The original structure seems to have been dilapidated by wilful violence, and afterwards rudely patched up, so as to make it defensible, in some of the many assaults which Lincoln has suffered in former ages. The Roman masonry is distinguished by the great length and size of the stones, which have been very closely jointed, and apparently laid together without any mortar. Of the two postern arches only one remains. Mutilated and reduced as it is, the upper parts destroyed, and the basement buried by the accumulation of soil and rubbish, to the depth of several feet, Newport Gate has yet a striking appearance; the proportions of Roman architecture are broadly defined, and the huge masses, of which it is constructed, give it an air of solidity and strength quite accordant with the character of the mighty people by whom it was built.

*The Castle.*

AT the time of the Norman conquest, Lincoln was one of the most populous and wealthy towns of England, as we find recorded by William of Malmesbury, Henry of Huntingdon, and all our ancient historians. The castle was founded by King William, in 1068; at the same time that he ordered castles to be erected at Hastings, Nottingham, and York. That of Lincoln is mentioned in Domesday Book, where it is said that one hundred and sixty-six mansions were destroyed to clear the ground for its erection, and that seventy-four more were demolished to give it the advantage of standing alone. The site was well chosen; commanding extensive views on every side, particularly over the lower town towards the south, and a spacious plain on the west. Externally this castle retains its principal features; sadly disfigured, indeed, and dilapidated in almost every part, but preserving a general appearance of grandeur, and giving a complete idea of a Norman fortress of the first class.



*W. H. Bartlett, del.*      *Engraved by C. Wright, Esq.*

Castle Gateway, Lincoln.

Its plan was accommodated to the area selected for the site, which comprehends the south-west quarter of the Roman city; consequently it approaches to a quadrangular figure, though not one of the sides is strictly regular. There are two principal entrances, one opening to the town, towards the east; the other to the fields, on the west; and it is worthy of notice that neither of these gates is placed opposite to the

middle of the area, nor do they stand in a line facing each other; but one is set near to the south-eastern corner of the castle, and the other to the north-western one. This mode of placing the gates was probably contrived for strength, or it might be connected with some internal divisions which cannot now be traced. The eastern gate, shown in the preceding wood cut, is the one now made use of. Its original architecture is covered by a pointed arch and turrets erected probably in the reign of Edward III.; it had also a barbican, or advanced gate with two round towers, which were standing within memory, but are now removed. The western gate was the subject of some able disquisitions by the late Edward King, Esq., Sir H. C. Englefield, Bart., and other antiquaries, on account of a supposition of its having originally been an entrance to the Roman city, which the builders of the castle made use of<sup>19</sup>. This curious structure is shown in the annexed plate, in which the huge and massy appearance of the castle walls, with the lofty and rugged mounds that protect their foundations, are represented. The western gate has preserved its original form on the outside, with no changes but what have resulted from partial dilapidation; and after a minute examination of its architecture, there seems no ground for attributing to it a greater antiquity than that of the castle. The idea of its being a gate of the Roman LINDUM certainly cannot be substantiated. The principal arches are semicircular, and retain grooves for a portcullis, with marks of other warlike defences; it has long been disused, and the gateway is walled up.

The *Keep*, or *dungeon tower*, stands on the south side of the castle, boldly overlooking the city, and also a vast extent of country. Its plan is an irregular polygon, measuring within-side eighty-one feet from east to west, and sixty-seven from north to south. The general character of this Keep resembles those of Arundel, Carisbrook, Tunbridge, and other Norman castles: and it is set upon a great mount artificially raised, similar to those of Clifford's Tower at York, the Keep of Windsor Castle, and those above-mentioned: its appearance is here shown in a view of the south side. The height of this noble tower has been reduced to about half of what it was when perfect, the upper story, with the battlements, being entirely destroyed. It had two entrances, one inward towards the court of the castle, the other outwards on the opposite side; both these gateways have been ruined by breaking down the arches, and the whole tower bears marks of the violence used in reducing it to ruin. There were two other towers; one at the south-east corner, which appears to have nearly equalled the keep in strength and importance; it stood upon a mound of as great a height, and seems to have been about sixty feet square. This tower has been totally destroyed, and some modern buildings stand upon its foundations. The other tower

<sup>19</sup> See *Archæologia*, vols. iv. and vi.: also Gough's edition of Camden's *Britannia*, vol. ii. &c.

stands at the north-east angle of the castle, and is a very curious edifice of the style of the fourteenth century; it has long borne the name of *Cob's Hall*, but for what reason is not known. This tower contains two stories of dungeons, vaulted with pointed arches, and furnished with great iron rings to chain prisoners to. The outward part is circular, but the inner is square; a plan similar to that of a tower in Chepstow castle, and some others of the same age.

The interior of the castle includes an area comprehending six acres and a half of ground, but is quite void of ancient buildings: not a ruin of the original hall, chapel, or other internal apartments being left. It contains two modern edifices; one, the County Gaol, a plain building of red brick, without any pretensions beyond mere usefulness; the other, the County Hall, which has been recently erected, and exhibits a specimen of the *modern Gothic style*.

*The Stone Bow, and South Side of the Cathedral.*

THE entrance into Lincoln from the south presents an interesting succession of picturesque scenery, the distant buildings appearing interspersed with orchards and gardens, irregularly ranged on the side of the hill, which rises gradually at first, and then more precipitously, from the valley in which the lower town is situated, up to the lofty site of the Minster, which towers over the whole scene in chaste and beautiful elevation. The situation is worthy of the edifice, which, in external grandeur, admits of no rival amongst all the varied beauties of the English cathedrals. The view represented in the accompanying print is taken from a house on the south side of the High Bridge, which comes near the foreground, and is a very antient structure, arched with ponderous ribs of a semicircular curve. It was formerly covered by two ranges of houses, forming a dark and narrow street, with a chapel of curious structure, coeval with the bridge itself. This chapel and all the buildings on the east side, were removed in the last century, for the enlargement of the street; and the obelisk now standing upon the bridge was then erected to contain a cistern for a conduit of spring water. This obelisk is well sculptured with figures of fishes, the arms of the city, &c., and forms a pleasing addition to the bridge in some points of view. The Stone Bow, or Archway of entrance to the city, is a large gate-house, crossing the street, with a very stately front towards the south. The date of its erection has been differently stated; some accounts asserting that it was built in 1592, whilst others refer it to the reign of Richard the Second, about two centuries earlier. Perhaps neither of these dates gives the real time. The statues of the Blessed Virgin Mary, and of the Angel Gabriel, which stand so conspicuously in

front, would certainly not have been set up in the reign of Elizabeth, a time when the barbarous zeal of the Reformers warred against the finest monuments of art, as so many profane idols; nor does the style of the building appear so early as King Richard the Second's reign: it has many singularities of detail, besides some ornaments of discordant style, the ill-judged additions of later times; upon the whole, it seems probable that the Stone Bow was erected in the early part of the sixteenth century, perhaps not before the reign of Henry the Eighth. The great gateway was never shut up by doors, but appears to have been formerly guarded by an iron chain, some few links of which were lately remaining: this was drawn across from one pillar to the other, and fastened by a lock, an usual mode of fortifying the streets of a town in antient times, the chain forming a barrier against the passage of horsemen and carriages, and as a breastwork where a guard of pikemen might make a stand against an enemy<sup>20</sup>. The upper story contains the Guildhall of the city, a venerable room, hung round with the portraits of princes and magistrates, and covered by a roof of open timber frame. The Stone Bow forms a handsome screen at a point where the High Street becomes irregular, and takes a less breadth, as well as a more direct ascent towards the hill. The ill effects of these irregularities would have been made deplorably conspicuous had this fine old building been sacrificed to the bad taste of some of the citizens, who resolved upon its demolition a few years back. The improved taste of the present generation will never suffer them, it is hoped, to reiterate such a *Gothic* resolution.

#### St. Mary's Conduit.

THIS curious little edifice, adjoining the church of St. Mary-le-Wickford, in the High Street, serves as a reservoir for water. It is thus noticed by Leland: "There lay in a Chapelle at the *White Freres* a Rich Marchaunt cauled *Ranulphus de Kyme*, whos Image was thens taken and set up at the South Ende of the new Castelle of the Conducte of Water in Wikerford<sup>21</sup>." Thus we find that the Conduit was newly built when Leland saw it, about the year 1540, and from his description and a close examination of the building, it seems probable that the whole materials were brought from the convent of Carmelites, or White Friars, immediately after the destruction of that house, which stood on the opposite side of the street. The statue of Ranulph

<sup>20</sup> See Grose's Military Antiquities. There was another chain at the south end of the High Bridge. The city of London was guarded by chains at the entrances of several of the principal streets, so late as the reign of Charles the Second.

<sup>21</sup> Itinerary, vol. i., folio 34.

de Kyme continued to lay where Leland found it, until the churchyard wall was rebuilt about ten years ago, when the conduit was repaired; it was then set up at the back of the conduit, together with another sepulchral effigy, which had also laid upon the wall. The appearance of this little structure is that of a chapel, and the ornamental traceried, niches, and other carved works, on its sides, look like the frag-



E. I. Willmore, Architect, del.

Stone Conduit, Lincoln.

A. Williamson, sc.

ments of some richly decorated chantry, perhaps of one built by *Ranulph de Kyme himself, at the White Friars*. The two stone balls which so unsuitably terminate the points of the gables, were probably set up in 1672, when the conduit was repaired, as appears by that date inscribed on the south end. The situation of this curious piece of antiquity in a public and spacious street, makes it much noticed by strangers: it is now in a substantial state of repair, and may stand for centuries, unless some notion of *improvement* should occasion its demolition.

#### View of the Cathedral from the Castle.

A MORE picturesque and interesting scene can hardly be imagined than that presented by the Cathedral of Lincoln and its accompanying buildings, as seen from the towers of the castle. The vast breadth of the western front stands grandly in advance, crowned by a pair of noble towers, and seeming to reduce the inferior buildings in the

foreground to the scale of toys. Behind these is seen the superior elevation of the central tower, supported by the transepts, with their numerous pinnacles and gables. Beneath the Minster are the ruined towers and halls of the bishop's palace, broken into picturesque fragments, partly shrouded with ivy, and intermingled with trees. The Vicar's College, the Chequer Gate, and several other antient structures, are distinguishable amidst the groups of houses and private buildings: whilst a vast extent of prospect stretches beyond the city as far as the eye can reach. A part of this enchanting scene may be conceived from the accompanying print; but no art could adequately represent its actual effect, as seen in the colours of nature, under the glorious influence of a summer evening's sun.

E. I. W.

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There are other Picturesque Antient Buildings in the City of Lincoln, particularly the ruins of the Bishop's Palace; an old edifice, called the Jews-house; a gate-house, oriel window, &c. of an antient building, called John of Gaunt's Palace; parts of St. Mary's Church; and certain old houses: representations and accounts of some of these, by the Author of the preceding Essays, will be found in "Specimens of Gothic Architecture," 2 vols. 4to.

J. B.

## PICTURESQUE ANTIQUITIES OF PETERBOROUGH.

*W. H. Bartlett, del.**S. Williams, sc.*  
View of Peterborough Cathedral, from the South West.

EXCLUSIVE of the Cathedral and its immediate precincts, the City of Peterborough offers but few objects to arrest the attention of the antiquary, or picturesque features to gratify the sight of the artist. Seated in a flat country, with a large tract of fenny land, interspersed with meres and canals, towards the east, and with a dull, sluggish river, skirting its southern side, it has slight pretensions to interesting and romantic scenery. The View from the South West, as shewn in Mr. Robson's drawing<sup>1</sup>, serves to characterise the exterior and distant aspect of the city, in which the western front of the Cathedral with its towers, triple pediments, and pinnacles, constitute a fine and interesting group of architectural forms. Contrasted with which, and at the same time tending to give value to this composition, we see the shelving roof of the nave extending to the central tower, which is disproportionately low, and by no means of striking character<sup>2</sup>.

The Cathedral, as seen from various points, groups well with the trees in the vicinity. Excepting the tower of the parish church, which is remarkable neither for altitude nor beauty, there is no commanding edifice in the city to combine or contrast

<sup>1</sup> See "Picturesque Views of the English Cities."

<sup>2</sup> See the annexed Engraving,—View from the Palace Garden; also the above Wood Cut.

with the Minster. Viewed from the west, the latter presents an august appearance from the expansion of the great arches of the front, and when lighted up by the setting sun, and relieved by a dark or hazy sky, it is peculiarly striking and impressive.

*Medeshamstede*, the ancient name of this place during the Anglo Saxon and Anglo Norman dynasties, was of great note when monachism and warfare occupied nearly all the time, resources, and attention of society. It was afterwards called Gildensburgh, from its riches, or gilded minster; next, it bore the name of Burgh, or Burigh, from its fortified walls; and lastly, Petersburgh, or Borough, the minster being dedicated to Saint Peter. In the time of King Edgar, about 960, it was a sort of vice-papal see, or second Rome, and was afterwards visited by several of the English kings. Like many other rich monasteries in the eastern counties this was often assailed, plundered, and burnt by the marauding Danes; and its inmates were either murdered, or driven from their homes. No sooner did the barbarian pirates withdraw, than the surviving monks returned to their ruined houses, and exerted all their powers and resources to reedify their dwellings, reinstate their sacred church, and replenish their granaries and store cellars. The histories of this house, of Croyland, and of Ely, furnish some interesting, and at the same time appalling pictures of the cruelties and merciless attacks of hordes of robbers, on companies of peaceable and harmless monks.



W. H. Bartlett, del.

Ancient Monument:—Peterborough Cathedral.

Branston and Wright, sc.

The above wood cut represents an ancient monumental stone, traditionally said to commemorate eighty-four monks who were murdered by some Danish freebooters,

under the command of Hubba, in 870. Whether really sepulchral, or whatever was the original appropriation of this relic, its sculpture and ornaments certainly indicate the rude style and character of Anglo Saxon art, and it should therefore be carefully preserved from further defacement.

The objects of antiquarian and picturesque interest within the city, exclusive of the Cathedral, are—a Tower Gate-house to the Minster Court, and a Chapel annexed,—another to the Bishop's Palace—various parts of the latter building—the ruined remains of a fine Cloister, the dilapidated fragments of the Infirmary Church, and an Entrance Gate-way to the Deanery. All these relics of ancient monastic architecture and customs are objects of historic and local interest. They serve to exemplify the styles of architecture, the peculiar manners of the people, and some of their usages at the times when they were respectively raised. The outer gate-house shews that the monastic inmates were liable to invasion and assault from warlike enemies, whilst the palace, formerly the abbot's house, with its appendages, the cloister, &c. prove that these religious devotees studied at once domestic comforts and ecclesiastical magnificence. The west gate was placed in the boundary wall which separated the Abbey precincts from the town, and was raised in the Norman times, when the church was built, and when the site of the town was changed from the east to the western side of the Monastery. This was done by Martin de Bec, who came from Bec in Normandy, and who we may presume brought with him either masons from that dukedom, or at least a knowledge of the architecture of the time. The original part of this gate-house is strictly Norman, and its columns, groined roof, and archivolt mouldings, resemble the oldest parts of the church, which was finished in 1139. It was of a castellated character, and provided with the usual appendages of defence, i. e. portcullis, machicolations, crenellations, and oeillets on the outside. The entrance arch was semicircular, springing from attached columns, and we may suppose that there was a small postern doorway on one side. Great alterations have been made to this building. The exterior has had a new face, or casing, in which a pointed arch, with several mouldings, is formed to rise much above the original semicircular opening: and in the upper story the wall is adorned with mullions, tracery, and pannels, whilst two narrow windows are opened in the places of the oilets, or narrow apertures for discharging arrows through. In 1790 there was an upper, or third story, but this has been taken down. The entrance is flanked by two flat, square-faced buttresses, which, above the string course, assume the semi-octagonal form to the second story. Immediately within this gateway, on the left hand, is an apartment (now used for the grammar school) lighted by mullioned windows, the tracery of which belongs to the

latter part of the fourteenth century<sup>3</sup>. Benedict of Canterbury, in the time of Henry the Second, carried from that city to Medeshamstede the lately murdered Beckett's shirt, surplice, some of his blood, and a fragment of the stone on which he fell. These revered and wonder-working relics were important acquisitions to his Abbey, and we may conclude that they either attracted rich visitants, or that the new abbot found out other means to augment the revenues of the foundation. He proceeded to complete the nave of the church, founded a new chapel to St. Nicholas, and "built a large and goodly house of stone for several officers<sup>4</sup>." This house or series of dwellings was certainly those on the south side of the minster-yard, in which the tower gate-house to the abbot's dwelling was afterwards commenced by Godfrey de Croyland, in 1303, in which year King Edward the First and his queen were entertained here in a sumptuous manner. This liberal and active abbot made great improvements in his Monastery, and is said to have expended three thousand six hundred and forty-six pounds four shillings and threepence during his abbacy. The gatehouse here alluded to is a stately, noble pile, and its principal apartment, called the *Knight's Chamber*, was originally adorned with pictures of knights accompanied by their respective coats of arms, &c. A lofty pointed arch opens to the minster-yard; the ceiling is groined and ribbed, and about midway between the two exterior arches, is a wall, with a large and small doorway, forming the barrier to the abbey court. At the four corners of this tower gate-house are square turrets with clustered shafts at the angles, and an embattled parapet to each. The turrets are divided by string courses into three stages, the second stage of which contains two niches with statues of religious persons, well executed; and another niche with a sitting figure adorns the pediments on each side. To the south of this gate-house, or *porter's lodge*<sup>5</sup>, is the modern palace surrounded by its gardens and lawns, formerly the dwelling of the mitred abbot, who had a large establishment here, in order to entertain and accommodate monarchs, archbishops, cardinals, ambassadors, &c. at his table.

The buildings of the Palace cover a large space, and as may be reasonably expected, consist of very incongruous parts; for the successive occupiers of this, as well as of

<sup>3</sup> It is said to have been a chapel dedicated to St. Thomas à Beckett, but it is probably only the chancel of a religious edifice, and certainly built long subsequent to the time of Abbot Waterville.

<sup>4</sup> The annexed engraving shews this range of buildings, with the entrance gateway to the bishop's palace, near the middle; the gate-house, between the minster-close and the city, and the adjoining chapel, in the distance. The architectural antiquary cannot view this range of fine old monastic buildings without regretting the introduction of modern sash windows and other *pretty novelties*.

<sup>5</sup> For an account of the dress, duties, and office of a monastic porter, see an Essay by the Rev. J. Webb, at the end of Britton's "History, &c. of Gloucester Cathedral."

other episcopal houses, having but a temporary interest in the premises, consulted only their immediate wants or pleasures, in the alterations they effected. It is true the abbats did the same in their times: for in the present dwelling we see evidences of three or four different styles, or eras, of genuine monastic architecture. The oldest part is most probably of the age of Abbat Sais or Séez, who laid the foundation of the new church in 1117, and in whose time nearly the whole of the monastery and the adjoining village had been consumed by fire. According to the credulous, or crafty chronicler, this event was a direct interposition of heaven, to punish the blasphemy of the abbat and one of his servants, for cursing, and invoking the “devil to come and blow the fire.” Another part, now the entrance hall, was probably raised in the time of Henry the Second, by William de Waterville, who was certainly the greatest builder and most liberal benefactor to the Abbey. This hall is a vaulted room, supported by four columns, with bold ribs springing from circular capitals, and from corbels in the walls. An apartment built by Abbat Kirton, as shewn by a monogram, or device signifying *Kirk-ton*, by the figures of a church, or kirk, and a cask, or tun, bears the name of *Heaven-chamber* and is adorned and lighted by two small oriel windows in the north wall, and by one larger and more enriched, to the south. The embattled parapet of this chamber is rather singular in design. At the western side of the palace are some ornamental panels, with shields, mitre, &c. marking another style and date of architecture: (see the annexed engraving representing part of the building and also the west front of the Cathedral.) In the gardens of the palace are some mutilated remains of other abbatial buildings. On the south side of the Cathedral are the shattered walls of two sides of the *Cloister*, which, in former times, was not only much ornamented in its architecture, but its windows were richly adorned with painted glass. In these walls are four or five door-ways of different dates, and of various design, also numerous archivolt mouldings, brackets, columns, &c. Near the south west angle are two recesses with ornamental panelling, which were formerly used as lavatories. They are stated to have been built by Robert de Lyndesey in 1220, but the architectural ornaments of this part are much later. In the inventory taken at the dissolution of the monastery is an item of “one conduit, or lavatory of tynne, with divers coffers and seats there<sup>6</sup>.”

The walls on the south and west of the cloister quadrangle remain, but those to

<sup>6</sup> “The windows were all complete and fair, adorned with glass of excellent painting. In the south cloister was the History of the Old Testament: in the east of the New: in the north the figures of the successive kings from Peada: in the west was the history from the first foundation of the monastery to the restoring of it by King Edgar:” at the bottom of each picture was a history of it in verse. Gunton's History of Peterburgh, 103.

the east, and north, are entirely destroyed, excepting the church wall. In this are two ancient door-ways with semi-circular heads, adorned with the chevron and other Norman ornaments. Opposite to these, in the southern wall, are two door-ways with pointed arches, having enriched mouldings, and capitals, indicative of the union of the earliest pointed style, with that of the circular. The door-way of communication to the bishop's palace, has figures of dragons in the spandrels. In the western wall is an antient door-way of very rude and simple architecture, which Dr. Ingram regards as "the grand connecting link which united the Anglo Saxon architecture with the Norman<sup>7</sup>." The arch springs from an impost of two mouldings only, of the plainest character, resembling those of the Doric order. The piers are part of the main wall, without dressing or moulding, but an indented cross is cut in each.



W. H. Worrell, Jr.

S. G. Ferrer.

Lavatories of the Cloister.

At the south-eastern extremity of the monastic premises, are ruins of the *Chapel of St. Lawrence*, which is said to have belonged to the *Infirmary*. The columns, arches, and dressings of these remains are of the very commencement of the thirteenth century, and it is stated in the history of the monastery, that John de Caletō who was appointed abbat in 1248, built an infirmary, with a chapel at the west end. The clustered columns and arches on each side of the nave of the chapel, with part of the western front, stand

<sup>7</sup> This door-way, and that leading to the palace, are engraved in the volume of "Chronological Architecture of Great Britain."

in statu quo, but are so much blended and incorporated with modern prebendal houses, and white-washed walls, that all the effects of antiquarian and architectural interest and association are nearly destroyed.

At the north east angle of the Cathedral is a richly ornamented screen-Gateway of entrance to the deanery, which by the devices in its richly adorned frieze, was evidently the workmanship of Abbat Kirton, about 1500. The following print displays its form, the entrance, arches, and the general style of its decorations.



W. H. Bartlett, del.

Gateway to the Deanery.

Benson and Mr. J. S.

## PICTURESQUE ANTIQUITIES OF CANTERBURY.

THE scenic features about Canterbury are rather of a pleasing and beautiful, than of a picturesque and romantic character. The surface of the earth is undulating and varied—rising gently into elevated downs, and sinking into flat and broad valleys. Many of the higher tracts are clothed with copse wood, and the low lands with the willow. Hop grounds abound in this part of Kent: and though the hop as a wavy plant, flowing in graceful lines, is beautiful, yet, when clustered in large masses, and propped with straight, formal poles, it ceases to be picturesque.

The city itself may be regarded as placed in a plain, having a small stream running through it, in two branches. Gilpin in his “Observations on the Coasts of Kent, &c.” says “Canterbury lies at the upper end of an extensive vale, which is supposed to have been formerly an estuary. Few towns in England boast so much of their antiquities. In memory of its military prowess, little remains but a few old gates, the fragments of a wall, and the ruins of a castle, which consists only of a heavy square tower. But its religious antiquities are both more numerous and more curious.” Besides the Cathedral, which is large and splendid, of varied ages and styles of architecture, there are the remains of the castle, already named, a fine embattled gate-house at the west end of the city, two gate-houses and other remains of St. Augustine’s Abbey, and also some ruins on the north side of the Cathedral, with many churches, bastion towers and walls, and a few picturesque old houses.

Canterbury, so dear to the antiquary, occupies an area measuring about a mile and a quarter from north to south, by one mile from east to west. At a very early period a British town appears to have been established here, the origin of which, is dated by Geoffrey of Monmouth as far back as nine hundred years before the advent of Christ. The Romans, whose extensive acquaintance with science enabled them to improve the chosen situations of the Britons, found Canterbury on their first arrival to be a place of consequence. The British name of *Caer-Kent* they changed to *Durovernum*<sup>1</sup>; and according to their general custom they walled in the town, and guarded its entrances by fortified gates, not one of which, however, at present remains. The Roman *via* from Dover to London passed through the present

<sup>1</sup> The Saxons called it *Cantwarabyrig*, or the City of the Men of Kent, a name since varied and settled into *Canterbury*.

city, and is indicated by a road which still bears the name of the Watling Street. At the Riding-gate was a Roman gate-way with two contiguous arches. A view of it is given in Gostling's "Walks," including some neighbouring old houses, and a bastion tower; but they have all since given place to a modern arch, over which is a terrace forming part of a delightful promenade, connected with Dane-John-Hill<sup>2</sup>, and terminating at Wincheap-gate, near which the Roman road from Ashford to the south, enters the city. Nearer the castle, was another gate-way of Roman masonry, known by the name of the Worth-gate, which was taken down in 1790. It was of similar construction to the Riding-gate, but had only one arch. It was preserved by Dr. Gray, and removed into the garden of Mr. John Reader, in Lamb Lane, but was afterwards purchased by the late Thomas Barrett, esq. and conveyed to his seat, Lee Priory, where it formed an ornamental entrance to the grounds of that charming residence.

At Quenin-gate, on the north east side of the city, were other remains of the line of works executed by the Romans. A considerable portion of the wall is standing, but exhibiting the character of later Norman masonry. A part between the gates of Riding and Wincheap is of great height, and has semicircular bastion towers with loop-holes and battlements in a good state of preservation. The city walls have frequently been repaired, but chiefly at the expense of private individuals. Archbishop Sudbury proposed to connect the different parts of it for the purpose of making a wall completely round the city, and of guarding the entrances by fortified gate-ways, such as

#### The West Gate,

which is the only one remaining of the six antient barriers of Canterbury. It was part of the military defences erected by that unfortunate archbishop in pursuance of the above design for completing the range of the city walls and outworks. The barbarous murder of that active and benevolent prelate by the insurgents under Wat Tyler, on Tower Hill, June 14, 1381, put an end to this among many other appropriate and useful improvements planned for the advantage of his metropolitical city.

<sup>2</sup> This hill, according to tradition, owes its elevation to the hostile assaults by the Danes; but this opinion probably arises from the vulgar name of the place, which is only a popular corruption of the Norman *Donjon*, or *Keep*. As the hill never could have been the donjon of the Norman Castle, it more likely belonged to the Saxon works, or to some previous castrametation; and when the Normans erected their keep, about three hundred and fifty yards further north, they might have made the distinction of calling—the keep of the castle the donjon, and the mount the donjon hill.

The gate-house he had however completed, and it is an interesting feature among the numerous antiquities of the place. It crosses the high road from London to Dover, and serves as a protection to the bridge over the western branch of the Stour, which at this place is only a small stream. It is embattled and machicolated, and the grooves still remain which directed and confined the fall of the portcullis. The arch is of a subsequent date, and forms part of the reparations effected by Archbishop Juxon, after the disturbance occasioned by the Puritanical Mayor at Christmas, 1647. The centre is flanked by two very lofty and spacious round towers, the foundations of which are laid in the bed of the river Stour. They are divided into two stories, and are pierced with loop-holes, having circular endings, similar to those observable in the remains of the fortifications near Dane-John-Hill, and are embattled. Approaching it from London, from which road the annexed view was taken, it assists in producing an interesting and impressive picture. The old overhanging, timbered, and gable-roofed houses, on each side of the approach; the military character of the gate-way; the knowledge that within its gloomy walls and towers many an unfortunate man has been immured from his family; and the distant prospect of the cathedral, where the aspiring Becket breathed his final sigh, and an English monarch bent his lowly knee in penitence before the haughty servants of the church; are calculated to excite and promote a train of thoughts and emotions at once interesting and instructive.

The gate-house is now, and has been since the time of King Henry the Sixth, used as the city prison both for criminals and debtors; and to render it more convenient for this purpose, many internal alterations were made about the year 1794.

A similar gate-house to this, but neither so large nor lofty, was erected about 1470, at the east end of St. George's Street, in a line with the High Street, and called St. George's Gate, or Newin-gate. It had two circular embattled towers, and the outer wall was machicolated.

Leaving the military architecture of the city, we next advert to the ecclesiastical, and shall find in Canterbury some very fine and very interesting specimens to gratify the eye, and to excite curiosity.

#### St. Augustine's Abbey,

whether considered locally, or in connexion with the ecclesiastical history of the island, is of great importance. This religious house, as its name imports, owes its foundation to the celebrated saint of that name, who was sent on a mission to Britain by Pope Gregory in 596. Landing with about forty followers at Ebbs-fleet, in the Isle of Thanet, they proceeded to Canterbury, then the seat of Ethelbert, King of Kent;—

*“Caput imperii Regis Ethelberti.”*—Here he was visited by the monarch and his Christian queen, and after a conference, in which Ethelbert himself was nearly converted, the strangers had the queen's chapel appropriated to their use. Ethelbert, after embracing the new doctrines, assigned to Augustine the royal palace, which he converted into a priory; in conjunction with the king, he also founded an abbey on the east side of the city without the walls, and dedicated it to St. Peter and St. Paul; but this was subsequently changed, by his successors, to that of St. Augustine. A succession of learned men increased the rank and dignity of the monastery, and procured for it the patronage of the powerful, and the wealth of those who sought to purchase temporal ease for their crimes, and bribe their God to mercy. The edifice underwent numerous reparations and embellishments, as the fancy or the piety of the superiors of the establishment and its benefactors deemed advisable, till with all its riches it fell into the rapacious hands of Henry the Eighth, when its annual revenues amounted to £.1413. 14*s.* 11*d.*

#### The Gateway,

represented in the annexed engraving, is said to have been erected in the time of Abbot Fyndon, between the years 1297 and 1309. It consists of a centre, flanked by octagonal towers rising considerably above the roof, and is of a very rich and pleasing character. The first, or lower division, is occupied by the arch of entrance, springing from two slender columns with foliated capitals. The spandrels have quatrefoil panels within circular mouldings. A corbel table, and an embattled cornice, separate it from a highly enriched second story. The windows consist of two bays with trefoil heads, and quatrefoil openings above them. Between these windows is a niche flanked by two smaller ones, with trefoil heads, and angular pediments. The spandrels of each arch are relieved by trefoils, and the pediment of the niche rises into and forms part of an enriched cornice. Arches of a similar character connect with the two lateral towers, the faces of which are adorned by niches with trefoil heads, and angular pediments, with crockets and finials. A deep cornice of very rich execution runs throughout the gate-way, the cavetto of which is charged with human heads of very good sculpture. Above, is a double range of trefoils, in reversed positions, separated from each other by a zig-zag line, and over these is a handsome embattled parapet with panels. At an equal height with the springing of the arch of entrance, on each tower, runs a string course of quatrefoils, and the turrets which rise above the intermediate gate-way are pierced by small and richly-traced windows, and crowned with a sculptured cornice of heads and battlements. The wooden doors have been

finely carved in a style corresponding with the ornaments of the stone-work. The vaulting within the entrance has been curiously groined, but is much disfigured by the smoke and steam of a brewery, to which the building is now applied. Another gate-way of entrance to the abbey, but not so much enriched as the one here exhibited, is standing.

Ruins of the Abbey Church.

SOON after the dissolution, the principal buildings were stripped of their lead, and some of them left to crumble and decay; but the destruction was accelerated by entire edifices being occasionally pulled down for the sake of the materials. A few years since a considerable portion of Ethelbert's tower was standing and exhibited a fine and very interesting specimen of the Norman style of decorated architecture. Part of this was taken away to assist in building a gentleman's seat in the neighbourhood, and being much undercut for that purpose the upper part of it fell to the ground in 1824, and that which remained being deemed in an unsafe state it was judged expedient to pull it down. The annexed wood cut shews a fragment of the church, whilst the turrets of the gate-house, and the central tower of the Cathedral are seen in the distance. In Carter's "Specimens of Antient Architecture," are some interesting details of the Ethelbert Tower.



W. H. Bartlett, del.

View of the Ruins of St. Augustine's Abbey.

S. Williams, sc.

## Christ Church Gate.

THE Cathedral Church, like the Abbey of St. Augustine, was founded by the same sainted missionary, but was not completed at the time of his death in 605. Archbishop Lanfranc re-built the whole of the church from its foundation, and subsequent prelates have contributed to its enlargement and embellishment. Specimens of almost every style of architecture are to be found in this edifice; and the whole church has recently undergone very judicious reparation. The cathedral precinct is of very great extent: the principal entrance to it is on the south side by a portal called Christ Church Gate, which stands nearly opposite to Mercery Lane. It is a very richly ornamented piece of architecture, erected by Prior Goldstone in 1517, but is sadly discoloured, and its pristine character obscured. The sides are octagonal, and were formerly finished above the roof by elegant turrets of the same form, but these have been taken down as low as the battlements. The lower part consists of two arches, one for carriages, and a smaller one for foot passengers<sup>3</sup>. The wooden gates are of curious execution, and display among a variety of ornament, the arms of the See, and those of Archbishop Juxon, who had them formed after the memorable disturbance of the Puritans before noticed. In the spandrels of the larger arch are the arms of the See impaling Warham; and on another shield, the same impaling Becket. There is this inscription:—“*Hoc opus constructum est Anno Domini millesimo quingentessimo decimo septimo.*” Over the smaller arch are the arms of Prior Goldstone, above which, and at the sides, are those of the Priory of Christ Church; and of the See, impaling Morton. Between the first and second compartments is a row of shields with coats of arms and badges, among which are the portcullis and the rising sun. Over these, in the centre, is a large canopied niche, in which stood a statue of our Saviour, destroyed by the parliamentary army. On each side of this, between smaller niches, are the windows which open to the first floor; and above them is a range of demi-angels holding shields. The windows of the second floor are immediately above those on the first, and have also small niches at the sides. A range of other niches beneath the battlements completes that façade. The northern front is less ornamental than the exterior just described, but it is entitled to the attention of the architectural antiquary.

<sup>3</sup> The annexed engraving shews the lower part of this Gateway towards the street.

## Green Court Gate.

THE *Porta Curia*, of Eadwin's plan<sup>4</sup>; or, *Porta Prioratus*, of Gostling<sup>5</sup>, is one of the interesting fragments of ancient architecture still remaining of the celebrated Monastery of Christ Church, or, the Holy Trinity, at Canterbury. Its style of architecture justifies the conjecture of Somner, that it was part of Archbishop Lanfranc's building; but Gostling says, the "carved ornaments of the arches give them the appearance of greater antiquity<sup>6</sup>." Considering the diligence, the zeal, and the character of that illustrious prelate, we cannot hesitate in ascribing its design, and oldest parts to him. Lanfranc was a native of Pavia, in Italy, had been prior of the Abbey of Bee, in Normandy, and was at the time of his promotion to the Metropolitical See of England, Abbot of Caen, in the same Duchy. Each of these places had exhibited to his eyes not only interesting and grand examples of Christian architecture, but we may conclude that at the latter town, there were two large and noble abbeys then in progress<sup>6</sup>. Indeed one of them was commenced and far advanced by our prelate: and it is admitted by the best authorities that he rebuilt the whole of Canterbury Cathedral, "in a new and more magnificent kind and form of structure than had hardly in any place been made use of in this kingdom, which made it a precedent and pattern to succeeding structures of this kind<sup>7</sup>." All the monastic offices, with the surrounding walls, and the archbishop's palace, were also rebuilt by Lanfranc: and among these was the portal, or Tower-Gate-House, the lower part of which is repre-

<sup>4</sup> A most curious and valuable ancient drawing of a sort of bird's eye view, or a plan of the monastic buildings of Canterbury, as standing between the years 1130 and 1174, is preserved in Trinity College, Cambridge; and supposed to have been drawn by Eadwin, a monk of that house. He styles himself *Scriptorum Princeps* (prince of writers), but however princely the penmanship and drawing might have been considered at the time, we know that many of the monks were much better penmen and draftsmen than our Canterbury surveyor and scribe. Gostling says that the drawing, though "neither a plan, nor an upright, or a prospect" (such are the vague terms even of this modern antiquary), "yet shows plainly enough, that this is the church and precinct he would have drawn if he had known how to execute such a design."—*Walk, &c.* p. 148, edit. 1777.

<sup>5</sup> *Walk through Canterbury*, edit. 1777, p. 173.

<sup>6</sup> The Abbey of the Holy Trinity, or "*L'Abbaye aux Dames*," founded by the Empress Matilda, and that of St. Stephen, or "*L'Abbaye aux Hommes*," by her royal husband, William Duke of Normandy, were recently completed, or nearly finished at the time Lanfranc came to Canterbury.—See "Architectural Antiquities of Normandy," in which there are several engravings, with historical and descriptive accounts of these two royal abbeys, and by which the analogy of the foreign and English buildings may be seen and compared.

<sup>7</sup> Eadmer, *Historia sui Sæculi*, sm. fol. 1623, lib. i. p. 7.

sented in the cut beneath. It consisted of two stories, or divisions, that on the ground being an arched and vaulted space with large semi-circular arches to the east, and to the west, above which was a chamber for the porter or warder. Between the two exterior archways, and stretching across the open space, is a wall, with two door-ways, both having pointed arches of different forms. One of these was for carriages, the other for pedestrians. Both were provided with thick and strong doors. The exterior walls of this gate-house were ornamented with arcades, circular panels, &c.

Adjoining this gateway, there are some interesting remains of the *Domus Hospitum*, or Stranger's-Hall. Among these is a *stair-case*, ornamented, at the sides, with a series of ascending arches on columns<sup>8</sup>.

<sup>8</sup> See "Carter's Antient Sculpture and Painting;" and "Britton's History, &c. of Canterbury Cathedral," with twenty-six engravings.



A. H. Barker, A.L.

Lower part of the Green Court Gate-house.

A. Widdowson, sc.

## PICTURESQUE ANTIQUITIES OF ROCHESTER.

ROCHESTER, as its name implies, was a Roman Station ; but there are not any tangible evidences of the residence of the Italian Conquerors in or near the city. Several coins, pateræ, bricks, &c. belonging to that people, have been disinterred in making excavations, and we know that the great Anglo-Roman military road from the eastern coast, at Richborough, to London, communicated with this place. It is said to have been one of the stipendiary towns of the Romans, and called *Durobrivæ*.

Although the city has few claims to the character of picturesque or beautiful, and there are scarcely any antient remains, excepting the fine Norman cathedral and castle, yet when combined with the bold features of the surrounding country, and the broad river, Medway, which makes a quick bend at this place, and skirts two sides of the city, it may be said to offer several interesting scenes. Nearly all the houses of Rochester are built on the sides of a long street, which extends from the bridge, on the west, along the southern bank of the river, and joins Chatham, to the east. Towards the south-western extremity, on rising ground, are the Cathedral, and its precincts, with various walls and towers of THE CASTLE. The latter indeed may be said to be the chief object of picturesque antiquity in the city ; and the accompanying engravings will serve to display some of its architectural features. One of the prints shews a square tower, which projects from, and is connected with the outer wall ; also part of the great Keep-Tower : the other print displays the interior of the latter edifice. This once stately and formidable strong-hold is now sadly dismantled ; all its floors and roof are gone, its windows are unglazed and ragged, and desolation and decay are its marked characteristics. The solid and substantial walls, composed of good stone and well concocited mortar, seem almost to defy the combined attacks of wind and rain : and if they are not assailed by worse enemies, may still remain for centuries. The history of this castle is replete with events connected with the general annals of the country, and with those of the see and province of Kent in particular. It will not be expedient, in this place, to enter into a discussion respecting its claims to a Roman, or Saxon origin, or to relate any events connected with those times. In the reigns of the first and second Norman kings we find it often a place of contention and conflict. In the time of the Conqueror it was repaired under the direction of Odo, Bishop of Bayeux, and Earl of Kent, and was then garrisoned with five hundred men. The same ambitious prelate, after being banished from England by that

monarch, returned on the accession of Rufus to the throne,—opposing his government in behalf of his brother, Robert, Duke of Normandy,—and after plundering various places, took possession of, and deposited his booty within the walls of this fortress. It is related that it then contained not only “many gallant men, but almost the whole nobility of Normandy.” The king, with a large army, marched to Rochester, and after a siege of several weeks, forced the castle to capitulate. The Norman nobles were obliged to abjure the realm, and forfeit their estates; whilst Odo was sent prisoner to Tunbridge Castle. The celebrated Gundulph was Bishop of the See at this time; and it is generally believed that he built the Keep-Tower, represented by the annexed engravings. It is recorded that he purchased the king’s favour by expending sixty pounds in repairing the walls, and in commencing “*a new tower of stone.*” Although the whole of this is generally ascribed to Gundulph, it seems more probable that he only began it, as the sum expended, and the time employed on the fortress, were not adequate to the completion of such a work. The siege occurred in 1088<sup>1</sup>, and at that time the bishop was occupied in building his cathedral and monastery. It is therefore concluded that the castle was continued, if not completed, by William Corboyl, Archbishop of Canterbury, who was made castellan by Henry the First. The whole style and character of the Keep-Tower is strictly Norman, and it was certainly executed in, or soon after Gundulph’s time.

It originally consisted of four floors, including the basement, or dungeon story. It is about seventy feet square at the base, with walls varying from thirteen to eight feet, in thickness, and rising to the height of one hundred and five feet to the top of one of the angular turrets. The walls of the ground floor slope, or bevel inwards, but from that to the top they are continued perpendicularly. Externally there is a pilaster buttress near the centre of each side, and at three angles are square staircase turrets, and a rounded turret at the fourth angle. At the north face is a projecting work, forming a sort of vestibule to the chief entrance door-way, to the first floor, and this is approached by a flight of steps commencing at the western side, and returning round the corner. This part, as well as every other portion of the tower, was calculated to afford advantages and security to its occupants: for at the time of its erection, kings, bishops, barons, and all classes of society were perpetually engaged in war, either foreign or domestic. Thus we find, on a careful examination of this fortress, that its walls, doors, windows, as well as the external stairs of approach, were designed and constructed to repel assailants, and to protect the inhabitants.

The first ascent was by a flight of twelve or thirteen steps, leading round the

<sup>1</sup> See account of it in the Saxon Chronicle, by Ingram, p. 300. Also, in “The History and Antiquities of Rochester;” 8vo. 1772.

north-west angle, to an arched door-way ; beneath which, a flight of seven steps led forward to a draw-bridge, that connected with the arched gate-way to the entrance tower : this opened into the vestibule, between which and the keep, there were no other avenues of communication than by a third arched passage, in the thickness of the wall. This latter inlet to the body of the keep, was defended by a massive door and portcullis, the hinges and grooves of which remain ; and in the roof are openings, for the purpose of showering missiles on the heads of assailants.

The interior of the keep is divided longitudinally by a strong wall into two nearly equal parts, which communicate by open arches on each floor. In the centre of this wall is a *Well* of considerable depth : it is two feet nine inches in diameter, is neatly wrought, opens to the very top of the keep, and has an arch of communication to every story. There were three floors beside the basement ; but these were removed in the reign of James the First, when the castle was dismantled : the openings in the walls in which the ends of the timbers were lodged, evince the latter to have been of great thickness. The basement story was low and gloomy, the only light which it received being admitted through seven small loop-holes ; here the munition and stores for the use of the garrison were deposited. In the north-east angle is a circular winding staircase, communicating from the ground to the summit ; and within the south wall is a square passage, or funnel, which also communicates with the upper floors ; and from its singularity, has given rise to much fanciful speculation : the precise uses to which it was assigned are certainly difficult to ascertain ; yet the supposition that it was intended for the conveyance of military stores to the upper parts of the keep, is entitled to attention. On the north side is a flight of steps descending to the dungeon, a small vaulted apartment, almost without light.

The first floor, which seems to have been that occupied by the soldiery, and into which was an entrance from without, was twenty-two feet in height. Besides seven loop-holes larger than those beneath, there were two spacious conical fire-places, the flues of which gradually contracted to the outer part of the walls, where there were small apertures for the smoke. Another, but smaller, fire-place, is contained in a little apartment within the north-west angle ; and here also were two very curiously contrived, and well defended, windows, designed to command a view of what was passing on the steps of entrance. Within the east floor of this wall is a gallery, together with some private apartments ; the openings into which were well calculated to secure those who might be there stationed to watch a besieging army. In the south-east angle is a second circular stair-case, which, as well as that in the opposite tower, opens to the top of the building.

The second floor consisted of the *state apartments*, twenty-eight feet in height, and was more ornamented and lofty than either of the others. These communicated

by four large semi-circular arches, formed in the partition wall, which was sustained by massive columns and half columns. Within the thickness of the wall, round the upper part of this floor, is a gallery which traverses the whole keep, and receives light from without through twenty-five small windows: the exteriors of these were more highly finished than any of the lower openings; and inwardly they appear to have been secured by wooden shutters, the hinges and bar-holes of which still remain. This gallery was also open to the state apartments by six arches on each side.

The upper floor was about sixteen feet high, and has likewise a gallery, with openings both within and without, similar to the preceding. From the remains of a large arch in the south-east corner, it seems highly probable that the chapel was placed here, though this cannot be absolutely determined<sup>2</sup>; the destruction of this angle in the wars between King John and his barons, and its subsequent re-edification in a different style of architecture, having caused some small alteration in the plan of the building, as arranged by Bishop Gundulph.

The roof of the keep, as well as the floors, have been entirely destroyed: the former, most probably, consisted of a platform on a level with the top of the wall, within the parapet: the latter was about five feet high, and had embrasures about two feet wide. The four towers, at the angles, were raised another story, and had also small platforms with parapets and embrasures. These as well as the large platform command a very noble and extensive view over the whole city, the river Medway, and all the adjacent country: so that no enemy could approach within a distance of several miles, without being discovered. The gutters which conveyed the water from the platform still remain. The entrance tower contained two apartments, the openings into which from without, though small, are less contracted than those on the same floor in the keep: this also was crowned by a platform, surrounded by a parapet and embrasures.

The situation of the whole CASTLE was extremely favourable for defence; standing at the south-west angle of the city, on an eminence rising from the Medway, that river preserved it from any attack on the west; whilst its south, east, and north sides were environed by a broad and deep ditch. The outward walls, which formed an irregular parallelogram of about three hundred feet in length, were strengthened by several square and round towers embrasured and provided with loop-holes and machicolations; but these with the walls themselves, are now verging to a state of ruin. The most perfect are on the east side, and at the south-east angle: the latter was semi-circular, and was pierced by several small and tall openings for arrows. It rose boldly from

<sup>2</sup> From a dateless rescript on the *Registrum Roffense*, it appears that there was a chapel, named the King's Chapel; and that the ministers who officiated in it were called the King's Chaplains: their stipend was fifty shillings a year. *History of Rochester*, p. 33.

the ditch, which is now almost filled up. On the north-east was the principal entrance, which was defended by a tower gateway with outworks, at the sides, a remaining part of which has recently fallen. In the wall of one of the towers, which might have been designed to command the passage of Rochester bridge, is a hollow, or funnel, descending perpendicularly to the Medway, to which it opens under a pointed arch, the crown of the latter being considerably below high water mark. This was probably intended for two purposes; for a sally port at low water, and to procure water from the river when the tide was high.

Some very interesting remains of the antient Chapter-house, on the south side of the Cathedral, are still standing, and constitute picturesque fragments. On the north of the same church is a massive square building, called Gundulph's Tower. Great alterations and restorations are now making in this Cathedral, under the direction of Mr. Cottingham, who has so ably delineated the architecture of Henry the Seventh's Chapel.

## PICTURESQUE ANTIQUITIES OF WINCHESTER.

THIS city, of which the origin may truly be said to be lost in the mist of antiquity, and of which its first advance to civilization can be but dimly traced, is entitled to the peculiar notice of the antiquary, from the known circumstances of its having been an early station of the Roman invaders; and after the calamitous reverse by which our fair island was plunged into a state of semi-barbarism, from becoming the capital of a line of princes whose valour and wisdom laid the foundation of that rational monarchy, and those invaluable institutions, which in our days have so largely contributed to preserve this and surrounding nations from the dire effects of anarchy and despotism.

There is great reason to believe that the primitive city, called by the aboriginal Britons *Caer-Gwent*, and by the Roman colonists *Venta-Belgarum*, occupied the higher ground westward of the lately demolished wall and remaining gate, and that it also extended northward, as far as the site of the Abbey of Hyde, to the boundary of the present municipal jurisdiction of the city authorities; parts of which boundary are still marked on the west and north by a deep trench and mound.

It is further to be observed, that at the remote period above alluded to, the site on which the lower parts of the city now stand must have been a marsh, or swampy basin, in the river Itchin; as it has been ascertained by observations made on the sinking of wells, and foundations for buildings, in various places, that a stratum of peat extends across the valley, and is of considerable depth in the centre, but gradually diminishes as the acclivity of the ground proceeds on either side. In pursuing this geological investigation, it is found that the natural sub-stratum of chalk and gravelly matter approached much nearer together, so as to leave a narrow valley at the southern part of the city, or rather what may be considered a mere outlet for that which has been before described as the basin of the Itchin. This theory places the Cathedral and the Castle of Wolvesey upon a sort of peninsula at the south-east extremity of the city, while the antient castle, the foundation of which a very questionable tradition ascribes to the British king, Arthur, protected the south-west angle. The southern wall between those points must therefore be deemed as the original boundary of the city in its earliest civilized state; but the northern wall we must consider to have been a fortification made since Alfred divided his dominion into

parishes; because we find that a narrow tongue of land, belonging to the parish of St. Bartholomew Hyde, runs into the adjoining parish within the wall, and over part of the site of the north gate; and it is scarcely probable that if the gate and wall had been built before the settlement of the parish boundaries, an arrangement so inconvenient would have been made.

#### The West Gate

is the only one of the four principal entrances to the city now standing, three others having long since been demolished. A low gate-way called *Kings-gate*, still remains in the antient southern wall, over which is the small parish church of St. Swithin. This gate is reputed to have been built by king John. It is probably of royal origin, as it leads directly to the suburb of St. Michael, called Kings-gate Street, running southward, from which branch off, at right angles, College Street, eastward, and Cannon Street, westward. One very narrow postern at the north-east angle of the city leads by a foot-way to the suburb of Winall, where is the small parish church of St. Martin.

The *West Gate*, represented in the accompanying engraving, must originally have stood between the south-west castle, and the palace, said by Milner, to have been built by king Henry II., of which no vestige now remains. This gate must have undergone renovation, as parts of its eastern face accord well with the style of architecture prevalent in the early period of the Plantagenet dynasty; while the outward, or western face (as is apparent in the view), resembles the style of the Third Edward's reign. Near to the north side of this gate was the antient church, or chapel, of St. Anastasius. It is probable that the ornamented Norman window which has disappeared within the last thirty years, but which is represented in Faden's Map of Hampshire, 1794, was the western window of that edifice.

The small lateral arched passage was cut through not many years since, for the accommodation of pedestrians; the massive hooks on which the gates were formerly hung are still remaining, and the grooves, in which the portcullis descended, are also conspicuous. On the south side, beneath the gate-way, is an entrance to an antient stone saircase which leads to an upper room, also to the platform, or roof, where we may be assured provision was made for melting lead to annoy assailants. It may also be observed that the machicolations are of sufficient dimensions to allow the passage of masses of stone of destructive weight, which the besieged might drop upon their opponents, whilst they would be protected from arrows, or other missiles (before the invention of gunpowder), by the parapet, above.

Within the door-way, on the south side, is a strong-room, now used as a cage, or place of temporary confinement for disorderly persons; and from its appearance it may probably have been originally constructed for a similar purpose.

Of the SOUTH-WESTERN CASTLE nothing now remains except the chapel, which has long been used as the county hall, for the assizes, sessions, and other public county business. This structure was most likely erected, or renovated, during the reign of Henry III., as, although it has been much mutilated, there are many indications remaining of the architectural style of that period.

#### The Cross,

which in the last century was preserved to the city by popular feeling, when a bargain had been absolutely made for its removal, may be justly ranked with the most elegant structures of the same description in England; the exquisite symmetry of its proportions, the beauty of its architectural composition, the taste and delicacy of its ornaments, and the cautious judgment with which they are disposed, all combine to give effect to a successful effort in the completion of a really well digested design. The date of this masterpiece of art is not ascertained by any historical record. It may however with confidence be referred to the fifteenth century, a period when the taste and skill so munificently patronized by the immortal Wykeham had attained a degree of chaste and scientific perfection, which in the succeeding century was debased by a restless craving for novelty and exuberance of decoration. If we compare the structure before us with the matchless sepulchral chantry in the cathedral known to have been erected by Cardinal Beaufort, and with other accessories to that sacred edifice attributed to him, we shall not fail to discover as close a resemblance of style as its application to different buildings and the exercise of a well regulated taste would permit. It is highly probable that a more antient cross may have occupied this site in connexion with the church of St. Lawrence, exactly opposite to the tower of which, it stands, although a house of no very modern date has been built between them. Of crosses generally, it may be observed that their origin must unquestionably have been of a religious nature, as we find those of the most primitive sort either placed in or near to church-yards, and sometimes elevated on steps by the side of a high-way; while those of later date are found to differ materially in their character; it is therefore reasonable to conclude, either that the original designers intended to adapt them to the different purposes for which they were erected, or that a progressive alteration had converted a kind of edifice originally intended as a religious or commemorative monument into a convenient place of public resort, probably as a market place for the

sale of particular commodities. The crosses erected by King Edward the First, at Northampton, Geddington, and Waltham, afford no covered space for shelter, while those at Winchester, Leighton-Buzzard, and others, the architectural style of which are evidently of a period subsequent to the reign of Edward the First, are elevated on platforms accessible by several steps: whilst the former are solid at the basement story, these are open, and supported on pillars or buttresses, which give an effect of lightness and elegance to the composition. The degree of shelter, which this mode of building afforded, was obviously calculated to furnish the idea of extending the area of buildings of this description, so as to render them useful for the purposes to which in our own time we frequently find them applied; and we accordingly observe that the *market crosses* exhibit a later style of architectural composition and ornament, and are rendered more commodious for such a purpose by the omission of the elevating steps: amongst the latter class we may refer to those of Chichester, Salisbury, Malmesbury, and that, which till lately existed, at Glastonbury<sup>1</sup>.

Of the once formidable and splendid CASTLE and PALACE OF WOLVESLEY little remains, excepting some stupendous ruins which exhibit traces of the power and wealth of the Saxon and Norman prelates, its former possessors, whose secular interests, if not a higher consideration, required their general residence at the seat from which their episcopal dignity was derived.

After the destruction of the antient castle as a residence, by the furious fanatics of the seventeenth century (the chapel only having escaped), a modern palace, befitting the importance of the See, was erected by that loyal and munificent prelate, Morley, and completed by his successor, Sir Jonathan Trelawney. This edifice, although the genius of Wren was employed for its erection, has in the short space of a century been mutilated and reduced; its principal apartments and architectural beauties have vanished, and the remnant is incapable of receiving in wonted state its proper inhabitant.

But amidst this scene of desolation, this destruction of churches and chapels, of castles and of palaces, it is consoling to reflect that THE SUBLIME CATHEDRAL, raised by the piety of our early Saxon kings, and adorned by the skill and liberality of a Wykeham and a Fox, still rears its venerable head, that a just regard is paid to its preservation, and to the solemn purposes of its institution<sup>2</sup>.

<sup>1</sup> Views, and accounts of these Crosses, with an essay on their origin and history, will be found in the first volume of "The Architectural Antiquities of Great Britain."

<sup>2</sup> A history, description, and several illustrations of this truly interesting cathedral, constitutes one volume of "The Cathedral Antiquities of England;" in which is an essay, by the writer of the present, on the style and character of the Saxon parts of that church.

The street or lane called *Middle Brook*, is situated nearly in the centre of the space supposed to have been the basin of the Itchin, and through this street runs one of the streams of that river. This channel is said to have been formed by the powerful and munificent Saxon Bishop, Ethelwold, early in the eleventh century. The low tower of the cathedral is seen to terminate the vista of this street.



A. H. Garbett, del.

The Brook: Winchester.

A. Ackermann.

**THE COLLEGE:**—It is truly gratifying to observe that this noble and patriotic foundation of the illustrious Wykeham still survives and flourishes. The antient buildings of this establishment, viz., the Chapel, the Hall, the Cloisters, and the Chambers, are preserved and renovated, nearly in the style in which their founder left them, though they are not entirely free from innovation. The painted windows of the Chapel have however been lately restored with scrupulous attention to the original design, and with admirable success; and there is every reason to hope that in all future operations correct taste will keep pace with the liberal expenditure which has hitherto marked the progress of restoration of this interesting national establishment.

W. GARBETT.

## PICTURESQUE ANTIQUITIES OF THE CITY OF HEREFORD.

As the present essay must be limited to a brief account of two of the Antiquities of this famed Anglo-Welsh city, it will be impracticable to enter into any particulars respecting its disputed claims to a British or Roman origin. It is very doubtful if it has any pretension to the latter. Seated on the northern bank of the river Wye, and with little inequality of surface, in its immediate vicinity, the city cannot be called Picturesque<sup>1</sup>; but some of the older street-houses, the Wye-bridge, and its antient gate-houses, were formerly entitled to this appellation in an eminent degree. The old barriers, and many of the timber dwellings, have given place to modern improvements, and new brick, or stuccoed houses, have usurped their places. From the few specimens of antient domestic architecture remaining, we may form a pretty accurate opinion of the appearance of the streets of Hereford three or four hundred years back. Of the historical events connected with this city during the Norman and subsequent ages it will not be expedient to enter into details, suffice it to say, that when civil dissensions unhappily divided the land, being a place of some importance, it was anxiously contended for by the opposing factions, and was often the scene of warfare. Gates, walls, bastion-towers, &c. were therefore erected for its defence; and hostceries, chapels, and other edifices, were constructed for the accommodation of those who followed in the train of the successive occupants of the castle, or who visited the shrines of St. Ethelbert, and St. Thomas Cantelupe. Some of these still remain, but variously mutilated and defaced. The two subjects represented in the accompanying engravings may be considered as interesting specimens of antient domestic, and monastic architecture.

## The Butchers' Row

was "a large and irregular cluster of wooden buildings," placed nearly in the middle of an area, called, "the High Town." The Shire Hall, consisting chiefly of timber,

<sup>1</sup> Within a few miles of Hereford, the country, however, abounds with picturesque features. Foxley, the seat of the Prices, is eminently so: and to the late proprietor of this manor, Sir Uvedale Price, the public are indebted for two interesting volumes "*on the Picturesque*."

and resting on twenty-seven pillars, ranged in three parallel lines, terminates the western end of this row. It is said to have been built in the reign of James I. by John Abel, a mechanic, who constructed some powder and corn mills in the city when it was besieged by the Scotch army in 1645, and who, according to the lamentably fanatical language of the times, was “sent by divine providence,” as if “let down from heaven to serve our purpose.” Formerly the Shire Hall was divided into several apartments for the fourteen trading companies of the city: viz. bakers, barbers, or barber-surgeons, blacksmiths, braziers, butchers, clothiers, coopers, cordwainers, glovers, joiners, mercers, tanners, tylers, and weavers. The Butchers' Row formerly consisted of several connected houses, but these are nearly all taken down, and the one represented in the annexed engraving, now stands an insulated object in an open area. As shewn in the print, it is constructed of large pieces of timber, disposed in horizontal and perpendicular framework, with smaller joists, and filled up with lath, plaster, &c. The window frames, doors, stairs, and floors, are all made of thick and solid masses of timber, and seem destined to last for ages: over one of the doors is a shield, charged with a boar's head, and three bulls heads, having two winged bulls for supporters, and another bull for a crest: thus caricaturing the imaginary dignity of heraldry. On other parts are emblems of the slaughter-house; such as axes, rings, and ropes. The date of 1621 appears on one of the gables. On the right hand of the house is shewn the spire of St. Peter's church, near to which is the new County Hall, with a portico, built in imitation of the Temple of Theseus at Athens, from the designs of Robert Smirke, Esq. R. A.

#### The Preaching Cross; or, Stone Pulpit.

In a garden belonging to the Coningsby Hospital, in the northern suburbs of the city, is one of those relics of antient art, and catholic customs, which claims the attention and study of the architectural antiquary. Of this class of crosses, or uninclosed pulpits, few remain, though we may presume there were formerly several in different parts of the country. There is one at Iron Acton, in Gloucestershire, and that represented in the annexed engraving, are the only specimens which have come under my notice<sup>2</sup>. It was attached to, and was probably within the cloister of a priory founded by the Dominicans, or Friars' Preachers, in the time of Edward II., and was

<sup>2</sup> The stone pulpit, belonging to the abbey at Shrewsbury, is very different in character and situation to the preaching cross at Hereford. See Blakeway and Owen's “History of Shrewsbury,” vol. ii. p. 88. Within the area of the cathedral cloister, called “the Lady Arbor,” there appears to have been a preaching cross of similar form, &c. See Taylor's Plan of Hereford—two sheets, 1757.

completed in the reign of Edward III. when that monarch, his son, the Black Prince, three archbishops, one bishop, and the king's confessor, were present at the dedication of the church. The confessor dying in Hereford, was interred in the choir of the church, which circumstance, combining with the novelty of this new religious order, their assiduity, their popular conduct, and the interment of many distinguished persons in the church, soon raised the priory into high repute, and also excited the jealousy and hostility of the members of the neighbouring cathedral. Warm disputes arose, and appeals were made, both to the ecclesiastical court of Canterbury, and to the pontifical court at Rome; but the preachers seem to have had the greater influence. The Friars almost always fixed their habitations on the outside of the walls of the cities and towns in which they settled, and it must be remembered that they were generally at variance both with the regular Monks and the Secular Clergy. "The buildings of the mendicant monasteries," says Warton, "especially in England, were remarkably magnificent, and commonly much exceeded those of the endowed convents of the second magnitude. It was fashionable for persons of the highest rank, to bequeath their bodies to be buried in the friary churches, which were consequently filled with sumptuous shrines, and superb monuments; for their churches were esteemed more sacred than others<sup>3</sup>." Whatever may have been the extent, or splendour of the friary buildings in Hereford, they are now nearly all cleared away; and only a few fragments of walls, and the pulpit, here represented, remain to mark the site, and peculiarities of their architecture. Exposed as the latter has been to the vicissitudes of weather, and to wanton spoliation, we are surprised to see so much of it standing. It is of hexagonal form, elevated on six steps, and originally had an open entrance on one side, where there was an additional step. In the centre is a pillar, from which spring six ribs, diverging under a stone roof, and communicating with similar ribs, which continue down the inner faces of the six buttresses. A sort of hand rail, or parapet, little more than knee high, closed in five of the openings.

At the distance of one mile west from Hereford, is a stone cross of solid masonry of hexagonal shape with pannels, and shields, charged with a lion rampant at each side, elevated on seven steps, and surmounted with an embattled parapet. This is said to have been erected by Bishop Charlton about 1350, to commemorate a plague, or contagious disorder which had ravaged Hereford previous to that time<sup>4</sup>.

<sup>3</sup> A very interesting account of the four orders of Friars, with some able notes, by the editor, will be found in Warton's "History of English Poetry"—8vo. 1824, vol. ii. p. 124, &c. See also an account of the Friars, in Blakeway and Owen's "History of Shrewsbury," vol. ii. p. 442.

<sup>4</sup> See Architectural Antiquities, vol. i. and Duncomb's History, &c. of Hereford, vol. i. p. 399.

### PICTURESQUE ANTIQUITIES OF WORCESTER.

*Tower'd Cities* please us then,  
And the busy hum of men.  
MILTON.

THE spires, towers, pinnacles, gables of a cathedral, and of parish churches, are "the outward and visible signs" of a city. Those of Worcester constitute conspicuous and peculiar features, and arrest the eye of the stranger from every approach to this famed hop-mart. Although they are not remarkable for either picturesque beauty, or elaborate ornament, yet they serve to indicate ecclesiastical establishments, and the seat of a prelate. Whether from a distance, or on close inspection, the outside of the cathedral does not afford so many attractive decorations as some other English churches; but its interior will be found to compensate for all that may be wanting in its external design, or finishing. Tall, spire-like pinnacles crown almost every angle of the cathedral, and what is very singular, nearly every one of them is bent, and leans towards the north-west. The towers and spires of the parochial churches in the city rise above the adjoining houses, as shewn in the accompanying view, from the north-east. On that side the ground presents some gentle eminences, and continues elevated to the east and south-east. From different spots, in those directions, several very interesting views are obtained, as well of the city, as of the flat tract of land on the western bank of the Severn, the fine undulating line of the Malvern hills, and of other wooded eminences in Herefordshire, Gloucestershire, Monmouthshire, and part of Brecknockshire. A common station for taking a view of the city, is from the eastern bank of the river, looking north, where a large mass of the cathedral, part of the palace, the river, the bridge, and two churches, are all included: this position was chosen by Mr. Robson, for the beautiful drawing which he made of Worcester, and which is engraved for the series of "Picturesque Views of English Cities."

Besides the cathedral and its immediate appendages, this city offers but few objects of interest to the antiquary. It is more distinguished for well paved streets, regular house architecture, and showy shops, than for antient military, or monastic edifices, or ruins. That it was either a Roman station, or that the Romans were encamped here, seems evident by the adjunct of Cester, in its name, as well as by vestigiæ of those people which have been found at this place. Some topographers

contend that the Britons previously occupied the site, but we have not very clear evidence on either of these points. The Anglo-Saxons unquestionably possessed the place, gave it the name of *Weogerna-ceastrē*, changed to *Wigorna-vester*, whence Worcester. Under the Mercian kings a viceroy was seated here; and a castle, with fortified walls, were built before the time of Alfred. These, and the greater part of the town were battered down, burnt, and pillaged by the Danes, in the early part of that monarch's reign, and again in the time of Hardikanute. When the Domesday Book was compiled, the inhabitants had the privilege of coining; and Wulstan, the Bishop, assisted at the coronation of the first Norman monarch. As at Old Sarum, Norwich, Durham, and other cities, the governors of the castle and those of the church, were frequently involved in quarrels, the former encroaching on the property, and trespassing on the rights of the latter, whilst these were as often endeavouring to dictate to, or domineer over those. There is abundant evidence to shew that the Castle of Worcester was of great importance, not only during the Anglo-Norman dynasty, but through a long succession of subsequent eras. This once formidable fortress, as well as nearly the whole of the surrounding walls, are now levelled to the ground. Parts of the wall remain on the north part of the city; but all the fortified gate-houses have been taken down. Some of them are described as having draw-bridges. On the old bridge, over the Severn, was a fortified tower. There were six gate-houses. Worcester has had its due share of civil warfare, but since the memorable "battle of Worcester," in 1651, it has been fortunately relieved from this scourge of the human race. Long may it, and the whole country, remain at peace, and long may the amenities of life, with numerous human improvements, continue to bless and adorn the kingdom!

As early as 680 a bishop's see was established at Worcester, and thence we date the origin of the city<sup>1</sup>.

#### Edgar's Tower-Gate-house.

It is not clearly ascertained whether this building was raised by the castellans, or by the ecclesiastics; nor is it certain whether its site originally belonged to the former or to the latter. A wall and moat bounded the two properties, and it is said that the ditch, though in the cathedral precincts, was formed and widened by the governor of the castle. The age and date of the gate-house have been subjects of

<sup>1</sup> In the *History of the Cathedral*, I shall have occasion to inquire into, and record, all the material facts connected with this subject; as well as give ample illustrations of the architecture and monuments of the church.

antiquarian speculation and contention, in the "Transactions of the Royal Society," vol. x., in Green's "History, &c. of Worcester," vol. i., and in other works. It appears from these, that an inscription was formerly on the building, and most of the authors admit that it was  $\text{M}$  and  $\text{V}$  in old, or black letter, implying the date of 1005. This being obliterated, by a workman employed to repair the outside of the building, in 1730, he replaced it by the date of 975, in Arabic numerals. Thus neither date can be relied on, nor can we safely deduce any fact from such questionable evidence. The immense solidity and thickness of the walls, the general style of the arches, and the double gateway, or barrier it presents, shew that it was intended to repel assailants, and to protect the interior area and its inhabitants from enemies. The annexed print displays the exterior arch, which by its pointed form, indicates the age of King John, when some alteration to the tower, or a rebuilding took place. On the death of that monarch part of the precincts of the castle was taken from the fortress and annexed to the monastery; and it may be fairly presumed that the new proprietors would raise a wall of demarcation, and make a fortified gate-house in that wall. It is very likely that the tower now standing, contains part of an old Norman, or Saxon work. The semicircular arch, with a lateral door-way, placed about midway between the two exterior walls, as shewn in the engraving, might have been the external face. The vaulted roof is sustained by several large and strong ribs. In niches over the archway are statues, supposed to represent King Edgar and his two queens, Elfreda and Elfrida, with figures of the Saviour and his mother, all much mutilated.

#### Friars Street,

derives its name from the house of Grey Friars, which was situated at the north end of it. Of this monastery not a vestige now remains. It was used as a prison for many years, but was taken down in 1823. The houses in this street afford a very interesting series of specimens of the style of domestic buildings in towns and cities, anterior to, and during the time of Queen Elizabeth. The timber frame-work filled up with mortar and rubble, or bricks—the lath and plaster walls—the overhanging stories—the high pitched gables—the latticed windows—the rude and grotesque ornaments in the brackets, &c. are so many evidences of the taste and practices of our forefathers in their town buildings.

Among the other vestigiae of antient domestic architecture are some timber houses in the back streets; a house in the Corn Market; and the cellars to some houses in the High Street; the last of which are traditionally reported to have belonged to an antient mansion "called the Earls Post."

*House in the Corn Market.*—Preceding the last memorable battle of Worcester, in 1651, King Charles the Second resided in a house in the Corn Market, and after the unfortunate issue of that battle, precipitately retreated, with Lord Wilmot, to the same house. He was closely pursued by Colonel Cobbet, but effected his escape at the back door of the house just as his pursuer entered it. “The person who inhabited the house at the time is said to have been Mr. R. Durant. The room in which the king slept was in the front of the house. Over the entrance the following inscription was placed: LOVE GOD. [W. B. 1577. R. D.] HONOR THE KINGE. The date over the door most probably marks the year of the erection; at which time it is said to have belonged to *William Berkeley*. Judge Berkeley was born in it, July 26, 1584. R. Durant was most probably the person who put up at least the latter part of the inscription—“*Honor the Kinge*,” in allusion to the entertainment and protection he himself had afforded to his sovereign<sup>2</sup>.”

<sup>2</sup> “A Concise History and Description of the City and Cathedral of Worcester,” 18mo. 1829. The reader is referred to this small and cheap volume for a discriminating and well written account of Worcester, and of places in its vicinity.



J. Rossi, del. 1782.  
Timber House in the Corn Market.  
M. H. 1829.

## PICTURESQUE ANTIQUITIES OF GLOUCESTER.

WHATEVER may have been the Picturesque Antiquities of Gloucester in early times, it has but few subjects of this class remaining. Its old gate-houses, walls, castle, bridge, and most of the timber houses which formerly abounded in the city, have disappeared, and given place to plain and formal brick elevations; expanded streets, and a bridge of one wide arch across the river. The natural features of the city, and its immediate vicinity, have little pretension to the character of the picturesque: although the whole northern, irriguous ridge of the Cotswold hills, which bound the vale of Gloucester to the south of the city, afford an endless succession and variety of romantic, wild, and fine scenery.

Gloucester, as its name implies, was an Anglo-Roman station; and its historians claim for it a British origin and occupation under the name of Caer-Gleow. All traces of British, Roman, and even of Saxon domestic art and economy are nearly, if not wholly, erased: although we are well assured that the Romans must have been settled here for nearly three hundred years; and the Anglo-Saxons for twice that length of time. Superseded and entirely overpowered by the Normans, a distinct race, new customs, and new arts were soon introduced. From the great changes which were made in St. Peter's monastery, now the cathedral, we may reasonably infer that the Romans effected various other civil, religious, and political revolutions.

It would be gratifying to trace fully and faithfully the progressive improvements that have been made in the domestic buildings, and in the economy of the successive occupants of such a city as Gloucester: but this desideratum is denied us, and we must satisfy ourselves by taking a concise review of what little now remains of "the olden times."

Ancient Gloucester appears to have been surrounded by walls and fortifications as early as the time of Cissa, the second king of the South Saxons, who reigned between the years 514 and 590; and the Domesday Book notices a castle as standing at the time of its compilation. A keep, or chief tower, was added to that fortress by Walter, Constable of England in the time of the first Norman monarch; and his grandson, the second Walter, added to, or made some alterations in, the surrounding fortifications. Part of this edifice was used as a county gaol as late as the year 1784, when an act of parliament was obtained for the erection of a new gaol on its site;

and nearly the whole of what remained of the Norman building was taken down. Till the time of the unhappy feuds between King Charles and his parliament, the fortified walls surrounded the greater part of the city; but in 1662 the parliamentary commissioners ordered their demolition. Four principal gate-houses were placed in the walls, at the ends of North, East, South, and West Streets. These were standing in 1776, but have successively given way to a series of useful improvements. The

#### West Gate,

shewn in the annexed engraving, was rebuilt in the time of Henry the Eighth, and assigned to the porter of the senior sheriff. It shared the fate of the other three gate-houses in 1809, together with the more antient bridge on which it stood. This bridge was built by Richard Walred in the reign of Henry the Second, and was taken down in the year before named to make room for a new one erected from the designs of R. Smirke, Esq. At Monmouth, Shrewsbury, Bridgenorth, and some other towns, there were bridges with castellated gate-houses of a similar character, and constructed for corresponding purposes. When the Gloucester bridge was building, Walred, the architect, formed the workmen into a college, who were afterwards incorporated. Nicholas Myparty, a burgess, first built them a dwelling, which was endowed by King Henry the Third, under the title of St. Bartholomew's Hospital.

#### Saint Nicholas's Church,

situated at a short distance east of the bridge, already noticed, appears to have had some connexion with that edifice, at a former time, as it was granted, at the request of the Queen, to St. Bartholomew's Hospital, by King Henry the Third, in the thirteenth year of his reign. The church of St. Nicholas consists of a nave, with an aisle on each side of it, separated by large columns and pointed arches. At the west end of the nave is a square tower with a truncated spire. The effect of the latter has been much injured by the taking down of several yards of the upper part. On one of the doors is a very curious *knocker*, which is delineated in Carter's "Specimens of Antient Sculpture and Painting." The windows, on the south side of the church, have semicircular heads, but are of large dimensions, and adorned with tall thin columns in the jambs, indicative of the age when the true Norman style of architecture was giving way to the early pointed, or lancet. The street is raised at least six feet above the floor of the church.

### The New Inn.

THE cruel assassination of King Edward the Second at Berkeley Castle—his interment in the abbey church at Gloucester—the religious enthusiasm which the monks of that house excited in consequence of those events—all jointly conspired to attract a successive concourse of pilgrims, and superstitious devotees, to the shrine which the monks had raised over the murdered monarch's remains. To accommodate this crowd of strangers—most, if not all, of whom, it may be supposed, brought some offering to the sainted shrine—a large hostelry, or inn, was built. Glastonbury, Malmesbury, St. Alban's, and most of the other great abbeys, were provided with similar houses. That at Gloucester was spacious in extent, and constructed of ponderous, durable materials. The buildings surrounded two square courts, and, as indicated by present appearances, were provided with stairs which ascended from the courts and communicated with two tiers of galleries. These led to numerous large and small dormitories, or sleeping rooms. Rudge informs us that, in the time of Abbot Seabroke, who presided over the monastery from 1450 to 1457, the *New Inn*, in North Gate Street, was built by John Twining, a monk, who caused a subterraneous passage to be made from it to the abbey; which passage he states still remains, but is walled up at both ends. A similar story about subterraneous arched ways is attached to almost every religious house, but it is more likely that they were intended for sewers, or drains, than for secret passages between the residences of the male and female parts of the community. A lease from the dean and chapter merely states it to be “a certain antient messuage with the appurtenances situate, &c. and known by the name of the *New Inn*.” The building, which is commonly said to be constructed entirely of chestnut-tree timber, is very extensive. Almost half of its material is wood, cut into large beams, and placed horizontally, perpendicularly, and diagonally, with the intermediate parts filled either with brick-nogging, or lath-and-plaster. The whole building extends one hundred and thirty-seven feet from east to west, exclusive of the stables, &c. which continue seventy-two feet further. The court yard seems admirably adapted for Chaucer's Canterbury Pilgrims, and Shakspeare's Carriers in the play of Henry the Fourth.

At the centre of the four principal streets there was formerly a beautiful *stone-Cross*, which by its elaborate niches, canopies, crocketed pinnacles, and sculpture, might be said to have vied with the more noted crosses raised to the memory of Queen Eleanor, and those of Coventry and Bristol.

## PICTURESQUE ANTIQUITIES OF COVENTRY.

THE ancient city and modern town of Coventry is noted in the annals of ecclesiastical history, and also in those of romance and manufacture<sup>1</sup>. The far famed story of Lady Godiva, and Peeping Tom, is so permanently and popularly associated with the name of the town, that they can no more be separated than Stratford from Shakspeare, and St. George from England<sup>2</sup>. As the mart of the riband manufacture, Coventry has long been renowned: as the seat of a bishop, and the arena of disputes between its citizens and those of Lichfield, as well as for other monastic foundations, it is frequently noticed in the history of the country. Its Picturesque Antiquities are still numerous and interesting, although the improvements of modern times have swept away, or smoothed down many of them. A nunnery was founded here during the Anglo-Saxon dynasty, which was destroyed by the traitor, Edric, and the Danish marauder, Canute. A priory for benedictine monks was raised in its place, by Leofric, Earl of Mercia, and the humane Godiva, his Countess, in the reign of Edward the Confessor; and this, according to our invaluable antiquary, Dugdale, "was the chief occasion of all the succeeding wealth and honour that occurred to Coventry." Robert de Lemoise, Bishop of Lichfield, removed the seat of his bishopric to this town in 1102, and attached his see to the priory. Five succeeding bishops continued to reside here, and styled themselves of Coventry, only. A chapter, then stationed at Lichfield, became jealous of the rival influence and prerogatives of that at Coventry, and hence arose many angry contentions between the two. In the time of King Henry the Third, it was agreed that these chapters should alternately

<sup>1</sup> "Gosford Green, near Coventry," is the scene of the magnificent tournament, or fight, described by Shakspere in "the Life and Death of King Richard II."

<sup>2</sup> The story of Lady Godiva, but nothing of "Peeping Tom," is narrated by Dugdale to the following effect:—The inhabitants were oppressed by "grievous servitude" to Earl Leofric, i.e. by a taxation, or toll, which they were unable to pay. The good countess had often petitioned her husband to remit this tax, and relieve the people, but he as often refused to forego "a matter so inconsistent with his profit." She, "out of her womanish pertinacity," repeated her petition, when the earl exclaimed, if "she would ride on horseback, naked, from one end of the town to the other, in the sight of all the people, he would grant her request." Whereupon she ask'd, "but will you give me leave to do so?"—and he replied, "yes."—A day was appointed, she mounted a horse, and with her hair loose, covering her whole body, but the legs, she performed the task, returned to her lord, and claimed her guerdon. He therefore "granted to the inhabitants a charter of freedom." *Antiquities of Warwickshire*, p. 66, edit. 1656.

elect its bishop, who was to reside at the place of election. This tended to abate disputes, although Coventry had evidently superiority of influence, as the prelate's title on all occasions was to be of Coventry and Lichfield. In the reign of Henry the Eighth, the see was finally fixed at the latter city, and the cathedral monastery of the former being dissolved, and its buildings sold, the whole was soon desecrated, and became ruinous. Only a portion of a tower of the church now remains to mark the site and character of this once proud cathedral.

Coventry was formerly surrounded by fortified walls, in which were twelve gate-houses<sup>3</sup>: the former were begun in 1355, by licence from Edward the Third, and completed by his successor, King Richard the Second; and for raising which the inhabitants were assessed with murage rates. They extended nearly three miles, and besides the gate-towers, were provided with several bastion towers. There was also a castle. Although most of these buildings were standing when Dugdale wrote his invaluable work, there are scarcely any vestiges now remaining.

The parish churches, antient hospitals, monastic buildings, and old timber houses of Coventry are still numerous, and exhibit, in their varied features, historical relations and distinctive characters, abundant matter for the study of the architect and antiquary: but on the present occasion I must confine myself to the buildings represented in the accompanying engravings<sup>4</sup>: pre-eminent among these architectural objects is the mansion, formerly appropriated to the *Trinity Gild*, and now called

#### St. Mary Hall,

which, although deprived of many of its pristine features, and characteristics, is still replete with interest. It was commenced in 1394, and completed in 1414, on the site of an old hall. Its buildings surround a court yard, and are entered by an arched-gateway from the street. The view of this gateway, annexed, shews the form of the arch, and the large ribs which intersect and support the vaulted ceiling. The intersections of these ribs were adorned with bosses of elaborate sculpture, as were the corbels, which sustained the ribs. Among the apartments of this building, the hall and kitchen only are represented in the annexed engravings. The first is a handsome room, having a dais at one end, a screen with three doors at the other, mullioned

<sup>3</sup> In Dugdale's "Antiquities of Warwickshire," are two views and a plan of Coventry, by Hollar, shewing the walls, towers, &c.

<sup>4</sup> An elaborate and interesting *stone cross*, formerly adorned Coventry. It was erected between 1541 and 1546, and taken down in 1771. A view and brief account of it are given in *The Architectural Antiquities of Great Britain*, vol. i.

windows at one side, and a broad window with eight mullions and tracery at the north end. The dimensions of the hall are, seventy-six feet and a half long, thirty feet broad, and thirty-four feet high. The roof, or inner vaulting, is adorned with numerous carved ornaments in timber, among which are several figures of angels with musical instruments. Beneath the great window is an interesting piece of Tapestry, thirty feet by ten feet, containing, besides other subjects, two groups of figures, representing Henry the Sixth, and his courtiers, at an altar; and Queen Margaret, with a retinue of ladies, at another altar<sup>5</sup>.

The antient *state chair*, shewn in the view of the hall, is of oak, elaborately carved, and from its size, supposed to have been intended for two persons<sup>6</sup>.

Near the north end of the hall is an *oriel*<sup>7</sup>, which has been rebuilt, and fitted up with care and attention.

The *windows* of this truly interesting apartment are glazed and adorned with stained glass, representing figures of kings, princes, and an archbishop, of bishops, nobles, ladies, mayors of Coventry, &c. Near one end of the hall is a doorway opening to the mayor's parlour.

At the south end is a *minstrel's gallery*, ornamented with antient arms and armour; and beneath it are three doorways, which communicate with the kitchen, and with the old and new council chambers. *The kitchen*, of which the annexed engraving is a correct representation, is generally considered to be of older date than the hall and other buildings; and was probably part of the former house of St. Mary's Gild. The east and south sides have each two chimneys, with communicating arches between them: there is an opening in the centre of the roof surmounted by a louvre turret, or lanthorn. The north side has lofty pointed arches supported by octangular pillars, and at the springing of these arches are figures of angels holding shields, bearing a device, or merchant's mark, with the letters T. B. Massive oak tables of antient date form a part of the furniture.

The old *council chamber* is another interesting apartment. Its ceiling is of oak, panelled and flat, and has carved representations of God the Father on a throne, with several saints. At the corners are the symbols of the four Evangelists.

From this chamber is an entrance to a strong arched room, called the *treasury*, in which the city records and other antient muniments are preserved.

<sup>5</sup> Two prints have been published representing these figures. They were drawn and engraved by J. Bradley, and coloured after the originals.

<sup>6</sup> Views of this chair are engraved in Carter's Antient Sculpture and Painting, vol. i.: and in Bridgen's "Designs for Interior Decorations."

<sup>7</sup> For an interesting dissertation, by Mr. Hamper, on the word oriel, the reader is referred to the twenty-third volume of the *Archæologia*.

In justice to the mayor and corporation of Coventry, it is but right to state, that they have liberally and laudably appropriated part of their funds in repairing and restoring the apartments of this interesting building: and, I am assured by Mr. Sharpe, who is well qualified to appreciate such works, that all is done in accordance with old examples, and therefore in good taste.

BABBLAKE HOSPITAL, founded for old men in the year 1506, by Thomas Bond, who had been mayor of the city, was enlarged to accommodate a number of boys in 1560. The buildings bound three sides of a quadrangle, and were formerly occupied by the priests of the Trinity Gild, and Bablake Hall. The rooms appropriated to the old men are on the north side of the area, and the enriched gable at the end of this range, with its corresponding bay window beneath, are shewn in the subjoined engraving on wood. The entrance gateway to the hospital connects this side of the area with the boys' apartments and school-room: in the distance appear the tower of Bablake, or St. John's Church, and the spire to the church of the Grey Friars Monastery.



W. H. Bartlett, del.

Bablake Hospital.

S. Waller, sc.

FORD'S HOSPITAL, erected between the years 1530 and 1540, though of small dimensions, is an interesting specimen of the ornamented wooden-frame buildings of the sixteenth century. The richly carved gables, the elaborate tracery of the windows, and the small buttresses, with crocketed pinnacles, are finely executed. Drawings of this hospital, even to the smallest minutiae, with plans, sections, &c. were made by the late John Carter, who declared, with his accustomed enthusiasm, that so excellent a specimen of domestic architecture "ought to be kept in a case."

### PICTURESQUE ANTIQUITIES OF DURHAM.

THE City of Durham is pre-eminent among the cities of England, for the romantic and picturesque ridge of high land on which it is placed, and the curved course of the river Wear, which winds round the western, southern, and eastern sides, in the shape of an irregular horse-shoe<sup>1</sup>. In this respect it very much resembles Shrewsbury. Approaching Durham from the north, the effect is truly grand and impressive, as the cathedral, with its three towers, the embattled walls of the antient castle, now the palace, the lofty and steep banks, covered with woods and irregular buildings, the irriguous curvature of the river, with its bridges, and the varied face of the surrounding country, are all collectively or progressively brought before the spectator; and whilst they amuse the eye, awaken a succession of recollections and associations of the most interesting kind. Connected with the foundation of the See of Durham, are some romantic but truly absurd traditions<sup>2</sup>. Its historic annals are replete with more eventful and useful details: whilst the former serve to shew the folly of illiterate man, under the dominion of religious enthusiasm, the latter exhibit him oppressed with war, and shackled with political chains.

The magnificent and interesting Cathedral of Durham, which was commenced in the year 1095, presents a series and variety of truly important studies to the architect and antiquary. Whilst it is rich in Anglo-Norman designs, it also exhibits many examples of the first pointed style, as well as others of successive ages, up to the commencement of the sixteenth century. Three lofty towers rise above the extended roofs—a singular appendage, called the *Gallilee*, or St. Mary's Chapel, is annexed to

<sup>1</sup> The two interesting views of Durham, engraved from Robson's *Drawings*, for *The Picturesque Views of the English Cities*, serve to characterise the general features of this place.

<sup>2</sup> These relate to the seven years travels and adventures of monks, who flying from Danish marauders, with the mortal remains of St. Cuthbert, encountered many perils and vicissitudes in their wanderings. The story of this saint is one of those silly, but crafty romances, invented by priestcraft to impose on poor human credulity. Robert Hegg, in 1626, has related it fully, but quaintly, in “the Legend of St. Cuthbert,” which was published in 1663, again in 1777—a third time in 1824—and again in a new version, with a variety of antiquarian facts and illustrations, by the Rev. James Raine, in a quarto volume, 1828. “St. Cuthbert, according to Bede, must have been the veriest *εαυτον τιμορουμενος* of the Romish church: so constantly was he upon his knees in prayer that a long callosity extended from his knees to his feet.” Raine's *North Durham*, vol. i. p. 59.

the west end, and crowns a rocky cliff—the chapel of the nine altars, at the east end of the church; and the transepts, cloister, deanery-buildings, formerly the priory, constitute so many grand and interesting features of this once extensive and noble mass of architecture. Durham cathedral, like that of Salisbury, was subject to the modernizing, or beautifying alterations of the late Mr. James Wyatt, whose designs for both were severely reprobated by the late Mr. John Carter in the Gentleman's Magazine (1801), and by Mr. Gough. The very curious chapter house, with several other parts of the original edifice, were then either destroyed, or so much altered, that their forms and features cannot now be made out<sup>3</sup>.

To the north of the cathedral, seated on a lofty rock, is the Bishop's Palace, once a formidable castle. Embattled walls, with bastion towers, and fortified gates, formerly extended round the city. There are six parish churches belonging to Durham, and also three *bridges*, of varied character and extent, built across the river Wear; but our illustration is confined to ELVET BRIDGE, which formerly consisted of ten arches, and was built by Bishop Pudsey about the year 1170, and altered by Bishop Fox about 1500. Upon, or immediately adjoining it, were two chapels, and when Mr. Hearne's drawing was made, it supported, according to the practice of our forefathers, some dwelling houses. Part of this bridge was swept away by an overwhelming flood, which occurred in November, 1771, and which in its resistless course overturned houses, walls, trees, &c. and destroyed many cattle and sheep.

<sup>3</sup> An elaborate ground plan of the cathedral and its precincts, was drawn by Mr. Carter about the year 1799, and published by the Society of Antiquaries, with sections, elevations, and details of the church. Accounts of the cathedral and city are contained in Surtees's *History of Durham*; and in the *Beauties of England*, &c. by Mr. Brayley. In the Rev. James Raine's *History of North Durham* will be found much original antiquarian information respecting the incredible story of St. Cuthbert—the history of Lindisfarn, and its abbots—the early annals of Durham, &c.

## PICTURESQUE ANTIQUITIES OF CHICHESTER.

EXCEPT the venerable and interesting cathedral, with its lofty spire, Chichester retains but few antiquarian objects or features. Seated in a flat tract of country, and progressively improved during the last century in its streets and houses, it exhibits more of the clean, neat, and comfortable appearance of a modern than of an antient town. Yet it was evidently a Roman station, and the capital of the Regni<sup>1</sup>: it was stormed, and nearly annihilated by the Anglo-Saxons, under Ella, in 480; but it was repaired and partly rebuilt by Cissa, whose name is supposed to be blended in the Saxon cognomen, *Cissan-ceaster*, now contracted to Chichester. A mint was established here by King Edgar about the year 967, when the same privilege was granted to Winchester and Canterbury, yet we do not find that any great monastic establishment, or cathedral, had then been founded in the town. By the Norman Survey it appears that Chichester had only two hundred and thirty-eight houses, which were given to Roger de Montgomery, who was created the first Earl of Chichester. Soon afterwards the See of Sussex was removed from the unhealthy peninsula of Selsea, to this town, and hence-forward it increased in size, influence, and importance. A cathedral and its appendages were commenced by Bishop Ralph, and continued by his immediate successors: part of the present church exhibits interesting specimens of Norman design. It also contains some examples of the first pointed style, when the Petworth, or Sussex marble, came into fashion, and was employed in several cathedrals<sup>2</sup>. Chichester, like most of the other cathedral churches, has suffered many mutilations and much injury, not by professed enemies only, but by those who are miscalled "friends of the church;" the dean and chapter have recently commenced some repairs and restorations, which it is hoped will be conducted with good taste and liberality, so as to preserve and display the architectural design, and members, of the fabric; not destroy, or obscure them, as has been the former practice. At a short distance from the north-west angle of the cathedral, is an insulated bell-tower.

<sup>1</sup> The Rev. Alexander Hay, the historian of Chichester, in an octavo volume, 1804,—contends, that the walls of the Friary, the Canon-gate, and some vaults in the south street, "are evidently Roman;" but it may be safely said, that neither of these exhibits any feature of Roman execution, and it is very doubtful if there be any Roman materials in either. It is said that Regni was the residence of the Emperor Vespasian about A.D. 50, that a Roman proprietor was settled, and a temple was raised here by the Emperor Claudius. An inscribed stone, supposed to commemorate the latter event, was dug up on the site of the present council house in 1731, and deposited at Goodwood, the seat of the Duke of Richmond, in the vicinity of Chichester.

<sup>2</sup> See an Account of this Church, with Plans, Sections, Views, &c. by C. Wild, large 4to. 1813.

## The Market Cross.

THIS interesting relic of former customs, and of ecclesiastical architecture, was raised by Bishop Story, at the close of the fifteenth century. The accompanying engravings serve to display the form, ornaments, and situation of the cross, which, like those of Malmesbury, Glastonbury, Chedder, &c. was intended to shelter persons who brought articles to the market. A large central column, from which spring numerous bold ribs, beneath a vaulted roof, and eight pier buttresses, support the superincumbent panelled wall, parapet, pinnacles, and flying buttresses. Shields charged with the arms of the bishop already named, impaling those of the reigning monarch, are attached to the buttresses, whilst the wall between the arches and the outer ogee mouldings are ornamented with sculptured mitres. These mouldings terminate with large and elaborate finials, which serve as brackets to pedestals in niches, which are surmounted by fine canopies. Three inscriptions, on tablets, fill as many niches, whilst large clock dials are inserted above them. The clock was presented by "Dame Elizabeth Farrington, as an hourly memento of her good will," in 1724. The open turret is comparatively modern, and executed in a very bad style<sup>3</sup>.



W. H. Worlidge, del.

The Market Cross.

S. W. Drury, sc.

<sup>3</sup> John Newman, Esq. architect of London, had elaborate drawings of this cross made in the year 1829, by Mr. T. H. Clarke, for the purpose of making an appropriate design for finishing its apex: it would reflect credit on the citizens of Chichester to carry such a design into effect.

### PICTURESQUE ANTIQUITIES OF SALISBURY.

THE City of New Sarum, or Salisbury, unlike most other English towns, has its origin well defined, and its prominent historic annals duly recorded. Though not honoured with a local historian, there are many scattered evidences of its foundation, rise, and general characteristics<sup>1</sup>. It has nothing Roman, Saxon, or even Norman in its early annals; and is therefore contra-distinguished from every other city of the kingdom. Of truly English origin, of unprecedented uniformity in plan and arrangement of parts, with a provision for cleanliness and healthfulness, Salisbury may be considered as peculiarly indigenous, unique, and admirable. Whilst every other city of England has, or had its castle, and claims either a Roman or Saxon origin, we know that New Sarum was commenced under the auspices of a bishop, that it grew up under ecclesiastical, not baronial power and protection, and that though it was surrounded by fortified walls, it never had a monarchical, or baronial fortress<sup>2</sup>. The prefix, *New*, shews that there was an anterior Sarum, which obtained the name of old, when a younger, and a new town was established<sup>3</sup>. Old Sarum, about one mile north of the modern city, was probably at first a British town, and evidently a Roman station and fortress. It subsequently became a seat of Saxon monarchs, and of national councils—a place of sieges and conflicts by the Danes—the See of a Bishop, with his Chapter; and lastly, at this city, William the Conqueror, “summoned all the estates of

<sup>1</sup> These will be found in “Antiquitates Sarisburiensis,” by the Rev. Dr. Ledwich, 8vo. 1777.—“An Account of Old Sarum,” and “A Description of that admirable Structure, Salisbury Cathedral,” 4to. 1757:—“An Historical Account of the Episcopal See and Cathedral Church of Sarum, or Salisbury,” by William Dodsworth, 4to. 1814. This volume was chiefly written by Mr. H. Hatcher, the learned editor of the Rev. Archdeacon Coxe’s Posthumous Work.—“The History and Antiquities of Salisbury Cathedral,” by J. Britton, 4to. 1814; and the Account of Wiltshire, in “The Beauties of England,” by the Author of this Essay.

<sup>2</sup> “Monarchs and rulers, in former ages, have always built and lived in *castles*; hence towers, dungeons, and fortresses, have grown up with cities and towns. Babylon, Jerusalem, Athens, Alexandria, Rome, all foreign, as well as English cities, were either surrounded by fortified walls, or otherwise guarded by citadels, and strong holds. London, York, Canterbury, Winchester, with all Roman stations, and other royal towns, which were afterwards occupied as Saxon and Norman cities, were protected by military works of defence.” Memoirs of the Tower of London, p. viii.

<sup>3</sup> Newbury—Newark, or New-work—New-castle—are all analogous in etymology. Oldbury, or borough—Aldborough—Aldchester, &c. imply ancient, fortified, or enclosed towns.

England and Normandy to swear allegiance to him, and to introduce one of the most remarkable changes that ever happened<sup>4</sup> in the English constitution—the establishment of the feudal system. In consequence of disputes, “of brawles, and sadde blowes,” as Holinshed states, between the clergy and the castillans, or men of war, the bishop and his associates removed their residences to a fertile valley, at the junction of two rivers. There they built houses, and commenced the present magnificent cathedral in the year 1220. A very interesting account of this ceremony, as well as of previous transactions at the old, and others at the new city, were recorded by William de Wanda, the first dean of the church, who lived at the time<sup>5</sup>. From a passage in this record it is evident that Salisbury was advanced in buildings and population at that time; for Henry de Bishopston is mentioned as “governor of the schools in the City of Salisbury.” In October, 1225, an immense concourse of people assembled at the new city to dedicate three altars in the cathedral, and the bishop entertained several archbishops, bishops, barons, &c. at his palace. At this time the king had a palace at Clarendon, in the vicinity of Salisbury. A fair of eight days continuance was granted to the church, with a weekly market, and other privileges, by a charter from King Henry the Third, in the eleventh year of his reign, who therein states that he laid the first stone of the cathedral<sup>6</sup>. “At this period an arrangement was made relative to the disposition of the buildings in the new city. The ground was divided into spaces, or portions, each containing seven perches in length, and three in breadth; and these were again subdivided for the advantage of settlers<sup>7</sup>.” Such was the origin and first establishment of Salisbury; and that it was systematically laid out, and regularly built, may be inferred from the present arrangement of its streets. Differences and contentions however arose between the citizens and the prelate; the latter having paramount authority, and the former fancying that they could live and prosper better without ecclesiastical protection, or influence. A year's trial convinced them of their error, and they again sought the aid, and became subject to the bishop<sup>7</sup>. In the time of Edward the Second, about 1315, they obtained a licence to fortify their city with a rampart and ditch; and from remains of walls, &c. which were standing about half a century back, it is evident

<sup>4</sup> A translation of this account, from the bishops' records, is given in Dodsworth's volume, already referred to, p. 107 to 121.

<sup>5</sup> The charter, constituting “New Sarisbury” a free city for ever, states, that it is enclosed with ditches “to prevent the danger of thieves,” and binds the citizens not to sell or mortgage their burgage houses without consent of the bishop: it also allows new roads and bridges to be made at the discretion of the bishop, &c.

<sup>6</sup> Dodsworth's Salisbury, p. 132.

<sup>7</sup> Dodsworth, p. 141.

that Salisbury was nearly of the same extent at the commencement of the fourteenth century as at the end of the eighteenth.

In 1270, a college, with a church, was founded at the northern extremity of the city, and two other churches were built early in the fourteenth century. Several monastic establishments were formed about the same time.

The plan of Salisbury now, as it is presumed to have been soon after its formation, exhibits five streets, extending nearly in straight and parallel lines from north to south, intersected at right angles by five others. These open roads, as well as the square areas between them, exhibit great contrasts to the arrangement of most old cities and towns; for both are spacious, and therefore calculated to admit light and air. Each square piece of ground, thus surrounded by four streets, was occupied by houses fronting the thoroughfares, and by gardens, or spacious courtyards, in the centre. Each square was called a "Chequer<sup>8</sup>." At the southern end of the city was the bishop's palace, with large gardens, &c.; which with the prebendal houses were separated from the city, and protected by lofty embattled walls, in which were three or four fortified gate-houses. The greater part of these walls now remain, and by their materials shew that they were built with stones and architectural ornaments from Old Sarum. The palace, though much modernized, contains some interesting features of former ages, and a series of portraits of the bishops. Three of the gate-houses to the close have antient arches, doors, towers, &c.

Another singularity of Salisbury, is the number of rivulets, or streams of clear water, which pass rapidly through every street; one of these, from its superior size, is called with the street, *the New Canal*.

The accompanying engravings will serve to exemplify some of these remarks, and will also display the sort of buildings which formerly bounded the streets.

CASTLE STREET, derives its name from being the outlet from the city to Old Sarum. Near the foreground of the accompanying view, is a fragment of an old gate-house which formerly extended across the street, in the line of the northern wall. It was standing till the year 1787. In the wall are sculptured representations of the arms of England and France, Scotland and Ireland, as borne before the accession of the House of Hanover.

SILVER STREET, is a narrow, short thoroughfare, with a stream of water on the east side, and with old timber houses flanking both sides. At the southern end of this street is an old, insulated building called the *Poultry Cross*, which like that of Chichester, was intended to shelter persons who frequented the market. It is of hexagonal shape, and is supported by buttress piers at the angles, flattened ogee

<sup>8</sup> A plan of Salisbury was published by S. Collins, on the Canal, about the middle of the last century.

shaped arches, and is finished with an open parapet. If it ever had an arched roof, that has been taken away, and other mutilations have been made. Over each arch is part of a niche, which shews that it formerly was much higher: each buttress was most likely terminated with a crocketed pinnacle; and there was a central turret, of corresponding character. The capital of the central column is formed of demi-angels holding blank shields. Mr. Wansey, in a communication to the *Archæologia*, vol. ix. contends that this cross was raised in the time of Bishop Ergham (1375 to 1388) by Montacute Earl of Salisbury, as a penance for his adherence to the Wycliffites: but in Dodsworth's History, p. 45, it is stated to be mentioned in a deed, dated Nov. 8, 1335, conveying two tenements in the market-place, as the "high cross where poultry is sold."

*View in the High Street*, looking south, shews one of the entrance gate-houses to the Close; also part of the north-west end and spire of the cathedral, two projecting, or bay windows of an old house on the left hand, &c. The last was formerly called the George Inn, and was probably an *Hospitium* for the reception of pilgrims and religious persons who visited the cathedral in its early days of monastic fame.

Salisbury still affords some interesting architectural remains of former times to amuse the antiquary. At *East Harnham* are some fragments of an antient building said to be part of the Hospital of St. John: and the church of the district exhibits a circular Norman arch, implying an anterior age to the first building of the cathedral. Leland (*Itinerary*, vol. iii. p. 82), says that St. Nicholas's Hospital was founded by Bishop Poore, that "an old Barne was a paroche cherch of St. Martine;" which was "prophaned" on account of being low and cold; and that this church and "hammelet stode or ever any part of New Sarysburie was builded." In the Hospital are some old columns, a piscina, &c. supposed to belong to the desecrated church of St. Martin. At *West Harnham* is an old wall, with niches, mouldings, &c. indicative of antient Christian Architecture, but now forming part of a mill-house. At the workhouse in Crane Street is a curiously ornamented chimney-piece, some corbel heads in the chapel, and an apartment supposed to have been a monk's parlour. The church of *St. Thomas*, said to have been built by Bishop Bingham about 1240, but evidently of later date, contains many curious and interesting architectural details, besides a fine altar-tomb, supposed to enshrine the remains of Henry Stafford, Duke of Buckingham, who perished on the scaffold in this city in the first year of King Richard the Third's reign<sup>9</sup>. Some suppose that the duke was interred in Britford church, near Salisbury; in the chancel of which is a tomb attributed to him.

<sup>9</sup> See *Beauties of England, &c.* Wiltshire, p. 108.

## PICTURESQUE ANTIQUITIES OF WELLS.

EXCEPTING the meagre account of Wells, in Collinson's *Somersetshire*<sup>1</sup>, scarcely anything of the topographical history of this singularly picturesque city has been published. In its ecclesiastical buildings and annals—in its parochial and civil history—in its geological, geographical, and natural features—it abounds with materials and objects of the most decided interest and attraction. The history and architectural features of the cathedral have been fully exemplified in one of my volumes of "*Cathedral Antiquities*," in which I was induced to state that "there is not perhaps a cathedral in England more interesting to the artist and architectural antiquary than that of Wells. It abounds in fine and curious features, is connected with several antient monastic edifices, and is surrounded by bold and even grand scenery. The design, construction, and execution of the church itself are alike objects of study and admiration, and will reward the investigation of the professional architect. Seated in a valley; at the immediate source of a river formed by the confluence of several springs; with bold, rugged, wooded, and bare hills rising around, and thus apparently guarding its sacred precincts, it constitutes a fine artificial feature in the landscape from different points as the stranger approaches the city." About a mile from Wells, towards the south-east, is obtained a very impressive view of the cathedral, with its three towers, the bishop's palace, with part of the embattled walls, St. Cuthbert's tower in the mid-distance, and part of a valley, with conical hills still further, and the moors, with part of the Bristol Channel in the extreme distance. (See the accompanying engraving).

Wells, according to Camden, and most other topographers, "was so called from its abundant springs." Leland says, "the toun of Welles is sette in the rootes of Meudepe Hille, in a stony soile and ful of springes, whereof it hath the name."<sup>2</sup> Again he observes, "The toun of Welles is large. I esteme it to lak litle of a 2 miles in cumpace, al for the most part buildid of stone. The streates have streamelettes of springes almost yn every one renning; and occupiþ making of cloth. Ther is but one paroch chirch in Welles, but that is large and standith in the west part of the toun."

Such is the account by one of our oldest tour-writers. Collinson says, "the city is small, but compact, in general well built, and neatly paved. It is divided into four verderies in the manner of wards;" each of which is under two verderers, or petty constables, who derive their names and powers from the *verdarie* of the bishop's forest of Mendip.

<sup>1</sup> History and Antiquities of the County of Somerset, 3 vols. 4to. 1791.

<sup>2</sup> Itinerary, vol. ii. p. 40, edit. 1744.

Wells, besides its cathedral, which is not only large, but abounds with specimens of varied, rich, and interesting Christian architecture, as well as sculpture, also affords to the antiquary several antient buildings of peculiar character, and entitled to minute examination. Its surrounding scenery is bold, diversified, and romantic. To the north is a high ridge of hills called Mendip, remarkable for the fissures, dells, steep and rocky declivities which abound along its sides. Amidst the picturesque features of this range, the village and cave of Wookey, and the immense chasm at Cheddar, are justly noted and admired<sup>3</sup>. Within the precincts of the city

#### The Bishop's Palace

claims our first attention, and will amply reward a diligent and critical survey. A lofty embattled wall, with bastion towers, surrounds an area of about fourteen acres, which are laid out in lawn, garden, and walks: the whole is enclosed and protected by a moat about eighteen feet wide, filled with ever-flowing water. On the north side the palace is approached by a bridge and a fortified gatehouse, and thus externally assumes the character and features of a baronial fortress, or castle.

The annexed wood cut shews the bastion tower at the south-west angle, with the moat, and one of the turrets of the hall.



Walls and Moat, Bishop's Palace.

<sup>3</sup> Mr. Robson's Drawing of Wells, engraved for "*The Picturesque Views of English Cities*," is taken from the west, on the road to Cheddar, and represents the Tower of St. Cuthbert's Church, at the

In the days of Catholic pomp and prosperity this palace was much larger than at present: its chief apartment, the *great Hall*, is now a ruin, and its original floor is occupied by flower-beds and fruit trees. This hall was built in the time of King Edward I. by Bishop Robert Burnell, who was treasurer to that monarch, and Chancellor of England. The hall, with its appendant kitchen and offices, was spacious, handsome in its style of architecture, and calculated to accommodate a numerous assemblage of the prelate's tenants and visitors. Leland calls it "exceeding fayre." It measured one hundred and twenty feet in length, by seventy feet in width; was terminated at the four angles by octagonal staircase towers; had lofty handsome windows on each side, and an arched porch with a vault beneath, and a chamber above. The annexed engraving represents the present appearance of the hall, which was made a ruin in the time of Edward VI. by Sir John Gates. Branching off from its north-east angle is the Chapel, a lofty handsome apartment, with tall narrow windows at the sides, and at each end, also a vaulted ceiling ornamented with ribs and finely sculptured bosses. This Chapel is in good preservation, and in daily use whilst the prelate is in residence.

Although the palace has evidently undergone many alterations by successive occupants, and some of them have neither been judicious nor tasteful, there are parts of it still pure and genuine, indicative of the architecture of the commencement of the thirteenth century. Leland tells us that "many bishops hath bene the makers of it, as it is now." The older part appears to be of the time of Bishop Joseline Trotman, who was consecrated in 1205, and presided here till 1242. He is said to have built the principal part of the magnificent western facade of the cathedral. The crypt, or rather vaulted apartment on the ground-floor, represented in the accompanying engraving, was probably part of Bishop Trotman's work. It was intended to support the whole suite of apartments of the first floor, and by the thickness of the walls, construction of the vaulted roof, and substantial external buttresses, was calculated to stand firm and fine for ages. During the last prelacy, and probably before, this spacious and noble apartment was used for lumber, and for any common purposes; but the present noble possessor has very laudably and properly cleansed it out, and appropriated it to the preservation and display of various objects of antiquity, natural history, &c. Among these is a curious carved bedstead and two antient chairs, said to have belonged to the abbot of Glastonbury.

The MARKET-PLACE, CONDUIT, &c. even as represented in the annexed print, was a scene of great interest to the antiquary; but at the time Leland visited Wells, in

western extremity of the city, and the west front of the cathedral, at the other end of Wells. Behind these are shewn two steep hills, singularly contrasted, one being wholly covered with wood, whilst the other is bare and rugged, with masses of rock on the summit, and rolling down the sides.

the reign of Henry the Eighth, it was much more so. Then “there be xii right exceeding fair houses al uniforme of stone, high and fair windoid in the north side of the market place, joining hard to the north-west part of the Bishop’s palace. This cumly peace of work was made by Bishop Bekington<sup>4</sup>, that mynded, yf he had lyvid lengger, to have builded other xii on the south side of the market stede, the which work if he had accomplishid it had bene a spectable to al market places in the west countrey. Wyllyam Knight, now Bishop of Bath, buildith *Crosse* in the market place, a right sumptuous peace of worke; in the extreme circumference wherof be vii faire pillers, and in another circumference withyn them be vi pillers, and in the midle of this circumference one piller. Al these shaul bere a volte; and over the volte shaul be *Domus Civica*<sup>5</sup>.” In the market-place was a *Conduit*, which was remaining; but in a ruinous state, when my most amiable friend Alexander made the sketch, from which the annexed print has been engraved<sup>6</sup>. This conduit appears to have been built by Beckington, for the purpose of supplying the towns-people with water from St. Andrew’s spring, from which pipes were laid. In return for this indulgence and grant, the burgesses bound themselves to visit, once a year, the tomb of the prelate, and pray for the repose of his soul, and for those of all the faithful deceased. The same munificent bishop built three gate-houses, of varied design and character, forming so many entrances to the cathedral, or college close: these are still standing, but sadly mutilated and defaced. He erected another, between the market-place and the palace precincts. All these bear some insignia of the founder, either by his hieroglyphic arms or monogram. Two of them are shewn in the background of the View of the Market-place.

The DEANERY HOUSE, north-west of the cathedral, a large and commodious mansion, still retains some curious and interesting parts of its original design. It appears to have been built by Dean Gunthorpe, who was elected in 1472, and who entertained Henry the Seventh here on his return from the west of England. In allusion to his name are some guns, or cannon, cut in stone, and projecting from the

<sup>4</sup> Of this once amiable, estimable, and truly patriotic prelate, a very interesting memorial has recently been given to the world, in a volume entitled, “A Journal of one of the Suite of THOMAS BECKINGTON, afterwards Bishop of Bath and Wells, during an Embassy to negotiate a Marriage between Henry VI. and a Daughter of the Count of Armagnac, A.D. MCCCCXLII.; with Notes and Illustrations, by N. H. Nicolas Esq.” 8vo. 1828.

<sup>5</sup> Itinerary, vol. ii. p. 46, edit. 1744.

<sup>6</sup> This conduit, or “conduct” as called by Leland, was taken down a few years back, and its place supplied by a silly piece of masonry, which looks more in unison with the petty ornaments of a common tea-garden, than the rich buildings of Beckington’s age. The inhabitants of Wells would do themselves credit by taking it down, and raising something in its place more analogous to the scene; and for which I will present them with a design, whenever called on.

walls. The building is nearly square, and, though disfigured with modern sash-windows, displays in its turrets, chimneys, buttresses, doorways, oriels, and fire-places, some valuable examples of the domestic architecture of the fifteenth century.

The series of houses called THE VICAR'S CLOSE, directly north of the cathedral, is singularly connected with the church by a gallery, over an arched gateway across the street. This gallery is approached, on each side, by a flight of several steps, from which is a very fine and unique entrance-porch to the chapter-room<sup>7</sup>. Unlike any other chapter-room in England, the floor of this is raised several feet above the level of the cathedral, on a vaulted room; the roof of which, as well as the superstructure, are supported by nine columns. The design and construction of this chapter-house, with its connecting staircase and gallery, are entitled to the especial study and admiration of the professional architect. They display much fancy, science, and taste in the monastic artists who respectively projected and combined the two parts with so much beauty and picturesque effect. In these, as in many other examples which might be referred to, we see that the architects of the middle ages were unrestrained by precedent, as well as by capricious masters, and exercised at once their imagination and judgment in producing novelties and beauties which command the praises and emulation of their descendants.

The Vicar's Close is an oblong court, bounded by an entrance gate-house to the south, a chapel, with chaplain's dwelling to the north, and a row of twenty houses on each of the other sides. The annexed engravings represent, and will convey correct ideas of the design, forms, and characteristic features of the chapel at one end, and the entrance-gateway at the other, with the western side of the court in the distance. From this it is seen that each house is provided with a garden in front, and each has a tall chimney shaft rising from and through the eaves of the roof. All these shafts are ornamented with stone shields, containing armorial bearings of the see, of Bishop Beckington and his three executors, Swan, Sugar, and Pope; two of whom bore for arms Swans and Sugar-loaves, allusive to and punning on their names. The Vicar's Close appears to owe its origin to Walter de Hall, canon of the cathedral, and archdeacon of Bath, who provided habitations here for the thirteen chantry priests who officiated in the cathedral. For the government of these Bishop Ralph de Salopia drew up statutes in 1347, and erected a new college in the following year for the vicars and choristers, endowing the same with further revenues. Beckington, as already stated, completed the works, and augmented the collegiate funds. At the Reformation it escaped the general suppression and wreck of religious houses; and Queen Elizabeth granted it a charter in 1591.

<sup>7</sup> A view of this gateway, and gallery above, with the entrance to the vicar's close; also views of the staircase, and the chapter-room, are given in my History, &c. of Wells Cathedral.

## PICTURESQUE ANTIQUITIES OF BRISTOL.

To describe fully, and illustrate satisfactorily, the Picturesque Antiquities and scenic features of Bristol, would occupy a volume larger than that of which this essay forms a part. I must despair therefore of doing justice to myself, or to "the metropolis of the west," in the limited space and the few engravings now appropriated to the subject. It will be my duty, however, to furnish the stranger with some information justificatory of the above title, and endeavour to shew wherein Bristol is pre-eminent amongst English cities for its architectural antiquities, for picturesque features, and for the combination of romantic, bold, and diversified scenery with which its immediate vicinity abounds. Originally placed on a peninsula between the rivers Frome and Avon, which, after their junction at this place, passed through an extraordinary chasm of high rocks; with the sea-tides flowing up to it; in the vicinity of coal mines and of woods, it seems destined by nature for trade, for commerce, and for manufacture. Dr. Southey, in his life of Westley, characterises Bristol "as one of the most antient, most beautiful, and most interesting cities of England." Its annals, from the earliest records of history up to the present time, shew that trade and commerce have had a permanent and prosperous seat here; and they further exhibit it as the home of monarchs, princes, and nobles; a school for the education of some of those, and a prison for others; often the theatre of barbarous warfare; the calamitous scene of plague and famine; and in various other respects replete with interesting matter for the studies of the topographer and antiquary. Next to the prodigious city of London, Bristol may be said to embrace a more extended and diversified range of historical memorials than any other city in the kingdom. Winchester, as "the royal home of kings," Exeter, York, Canterbury, Chester, and Durham, has each its respective and relative importance in the national scale; but by a comparison and analysis of all these, it is thought that Bristol stands very high, if not at the top of that scale<sup>1</sup>.

<sup>1</sup> The topographers of these cities must be referred to as the best evidence; and they are briefly mentioned here to shew that each place has had its local historian. YORK is described by *Drake* in a folio volume; its antiquities are illustrated by *Halfpenny*, in two quarto volumes; and its *Cathedral* further illustrated and described by *Britton*, in a quarto volume. CANTERBURY has had *Somner* and *Battleby* to display its history and antiquities in a folio volume; *Hasted* in another folio, much larger and later; and *Gosling* in a good sized octavo; whilst *Britton* has appropriated a quarto to its

Although its history has never yet been fully and adequately laid before the public, much has been written and published. *Barrett* devoted a quarto volume to it, in 1789, which contains a mass of useful materials, but too much mixed up and confounded with the romance of that ill-fated, but talented youth, Chatterton. It may be inferred that Barrett had access to some of the *Kalendars*, or Chronicles of the city, of which Mr. Seyer says there are "probably forty or fifty still remaining."<sup>2</sup>

The *Rev. Samuel Seyer*, in two quarto volumes intitled "Memoirs historical and topographical of Bristol, and its Neighbourhood," 1821, 1825, has collected and given publicity to much valuable information relating to the general annals of the city. The parochial and particular history is still unaccomplished, and this would extend to at least two other similar volumes. With the materials which the learned and amiable author has collected, it is hoped that the work will be speedily prosecuted and completed.

Mr. *John Evans*, printer, published a very useful quarto volume in 1824, entitled "A Chronological Outline of the History of Bristol, and the Stranger's Guide through the Streets and Neighbourhood."

My recent *History, &c. of the Cathedral* contains a circumstantial account of St. Augustine's Monastery and the Cathedral, with architectural illustrations of the latter. From these sources, and two or three respectable "*Guides*," the general and particular annals of Bristol may be obtained. The origin of the town, as of most others of remote date, is undefined and fabulous. It would insult the reader's patience and judgment to refer its foundation to Brennus and Bellinus, nearly four hundred years before the birth of Christ; and there is but little credit to be attached

splendid, spacious, and noble Cathedral. *WINCHESTER* is almost wholly indebted to the *Rev. Dr. Milner* for developing its history, in two quarto volumes; and to *Britton* for another quarto, appropriated to its ancient Cathedral. The history of *Exeter*, as well as that of *Chester*, is still a desideratum; although *Isaac, Polwhele, Oliver, Lysons*, and *Britton*, have each published some useful materials towards the former, and *Lysons* and *Ormerod* much for the latter city. For *Durham* the reader may consult the county histories of *Surtees* and *Raine*, with the confidence of finding much original and valuable information.

<sup>2</sup> The originals of these were probably compiled and written by some of the inmates belonging to the Guild, or fraternity of "Kalandaries" of Christ Church. That institution, peculiar to Bristol, consisted of a company of the clergy and laity, men and women, whose office it was to record events, and preserve documents. Their origin is very remote: some say as early as A. D. 700. They possessed a house near All Saints' Church, which was built before 1434, and to which a library was added by the Bishop of Worcester in 1464. The latter was unfortunately burnt two years afterwards by the carelessness of "a drunken point maker;" and thus many valuable archives were destroyed. Robert Ricart, one of the kalendars, and a town clerk, in the time of Edward the Fourth, did "devise, ordain, and make for a remembratif ever hereafter—*The maire of Bristowe is register; or ellis the maire is Kalandar.*" His very curious manuscript is still preserved in the town clerk's office amongst many other valuable memorials.

to the story of its having been a Roman station. Even under the Anglo-Saxon dynasty, from the middle of the fifth to that of the eleventh century, Bristow, Brigstow, or Brightstow, is scarcely noticed<sup>3</sup>. Stow states that Edward the Elder built a castle at the *mouth of the Avon*, about 915; but that building can scarcely be referred to the site of the present town. According to Ruding, in his "Annals of Coinage," there is a penny-piece of Canute's having the name of Bristol on it. The Domesday Book has no notice of a castle at this place, but states that in conjunction with the manor of Barton-Regis, to the north of Bristow, it was assessed at 110 marks of silver, and that Bishop G. (Godfrey of Coutance) had 33 marks of silver. This statement does not furnish any precise information respecting Bristol; but we can scarcely doubt that there was a fortress and walls here at, or soon after that time; for the bishop above named, who was sheriff of Gloucestershire, is afterwards called constable of Bristol Castle, which, after the death of William the First, he furnished with a garrison and provisions for Robert Curtoise, in opposition to the claims of William Rufus to the English crown.

Here commences the busy, the active, the eventful history of the town; and the annals, already referred to, shew that henceforward Bristol became the scene of many important national events; that its inhabitants were renowned for their enterprise and intrepidity in commerce and in arms; that different orders of monks and friars established themselves here; and that the English monarchs, from Henry the First to Queen Anne, granted it charters of varied import and utility, in return for pecuniary imposts. These important documents have fortunately been published, and hence every freeman, as well as every Englishman, has ready access to them<sup>4</sup>.

Of the *Castle*, already referred to, and which occupied the very centre, or heart of the town, there is not a vestige remaining. It occupied the highest plot of ground between the rivers Avon and Frome, which formed natural moats to the north and south, whilst the east and west were guarded by walls, towers, and an artificial cut or ditch to the east. Besides the wall surrounding this castle, there were others progressively raised around the whole town, about the middle of the

<sup>3</sup> Mr. Seyer has specified forty-six different spellings of the word, among which *Bristow* "is the most common name in English."

<sup>4</sup> The Rev. S. Seyer has given to the world "The Charters and Letters Patent granted by the Kings and Queens of England to the Town and City of Bristol, newly translated and accompanied by the Original Latin," 4to. 1812. "The present collection," says the learned editor in his preface, "exhibits the interesting view of a town gradually emerging from vassalage to freedom, from barbarism to civil order; bending under the violence of the military chiefs who surrounded it, but at the same time establishing a sort of republican independence in the midst of them." As containing a series of charters from 1164 to 1710, the volume here referred to is peculiarly valuable; and whilst it imparts to the reader much useful local information, it contains a fund of elucidatory matter in the notes, which may be referred to with great advantage by every topographer and antiquary.

thirteenth century, when Redcliffe was incorporated with Bristol. In 1247 a bridge was built across the Avon, joining Temple fee and Redcliffe to the old town. In 1288 there were twelve furnaces for coining hammered money at Bristol. There were eight bridges in 1314; and in 1360 a chapel was built across one of them measuring thirty-five yards long by seven yards wide. The foundation of *St. Augustine's Abbey*, on high ground west of the town, is a memorable event in the annals of Bristol, and shews that a suburb was raised on that spot early in the twelfth century. St. Mark's Chapel, or the Gaunts' Hospital, in the same district, was commenced in 1220; and the Church of St. Augustine the Less was raised in 1240, to accommodate the inhabitants of the same suburb. Temple Church, Redcliffe Church<sup>5</sup>, and several other churches were progressively erected in the town; and it is evident by the Kalendars, already referred to, that many private houses, hospitals, schools, and public buildings were built, and applied to their respective purposes. Bristol may be said to extend over an area of about seven miles in circumference, and is divided into seventeen parishes within the city, and four out-parishes. There are at least seven hundred and twenty streets, lanes, and places having distinctive names<sup>6</sup>.

What I have further to say of Bristol, which was made a City by Henry the Eighth, must be confined to the buildings and subjects represented in the accompanying engravings: at the same time it is proper to observe that the city still displays in its streets, houses, and churches, many characteristic features of former times. Three or four of the streets are unpleasantly and dangerously narrow, and the houses, though picturesque in their exterior forms, are devoid of every thing like comfort or beauty within. In two of the streets particularly, the upper stories of the houses project so far from the ground lines, that two persons can almost shake hands from the opposite windows. Many of these buildings are constructed chiefly of timber, with lath and plaster, are narrow in front, but very deep; have their street-fronts almost wholly occupied with windows, and exhibit great variety of forms, ornaments, and features<sup>7</sup>. *Broad Street*, though in the middle of the city, and containing some public buildings and houses of considerable size, is very narrow. At the north end is *St. John's Church*, which was founded by Walter le Frampton, in 1357. It is singularly built in the line of the old town wall, and beneath its tower is

<sup>5</sup> A history, description, and illustrations of this truly interesting church was published in 1813, in royal 8vo. and in 4to.

<sup>6</sup> In Mr. Seyers' work, already referred to, is an account of several *plans* that have been published of Bristol, the oldest of which appears to be by G. Hoeňagle, 1575. A new plan has recently been published from the Survey, &c. of Mr. G. Ashmead, and is on a very large scale. It is not only highly valuable and interesting to the topographer, but will always be referred to with satisfaction as a most careful and accurate delineation of the city and its environs in the year 1828.

<sup>7</sup> Mr. Skelton, the illustrator of the buildings of Oxford and Oxfordshire, is now publishing an interesting series of engravings of the street-scenery, churches, and old houses of Bristol.

one of the gate-ways, with lateral passages. In the wall over this archway are two niches containing statues traditionally said to represent Brennus and Bellinus. On the left hand of the print are shewn the fronts of two spacious Inns, called the *Lion* and the *White Hart*, which have been used as hostels or taverns from a remote date. Robert Fitzharding had his mansion in this street in 1148, when he built St. Augustine's Monastery. The opposite houses are shops. A small part of the *Guildhall* is shewn near the foreground: it is an old building, with the armorial bearings of Bristol cut in its front, which is also adorned with a large mullioned window, and a statue of King Charles II. In 1532, and several succeeding years, the players, under the protection of noblemen, performed in this *Guildhall*.

The View of *Redcliffe Street* represents the gable-ended and windowed fronts of the houses in that narrow and much thronged thoroughfare. This street is noted in the annals of poetry, romance, and commerce, as the residence of the Canning family, who built the splendid and highly interesting church which adorns one end of it. In the annexed representation I have ventured to shew the *Spire*, as completed, although it is now terminated at the band just above the pinnacles. Mr. Dallaway, in a very interesting pamphlet, recommends the tower to be finished with a louvre, or lanthorn, similar to that of Boston, Lincolnshire; and I do not deny but it might be handsomely and appropriately completed with a design of that sort: but as a distant feature of the city, and in accordance with the original design, I must acknowledge my preference to the spire. The annexed wood cut shews Redcliffe Street, from the steps at the west end of the church.



W. H. Bartlett, sc.

Redcliffe Street.

S. Williams, sc.

The *Floating Dock*, looking south-west, serves to indicate the commercial character of Bristol; in the midst of which is the scene here represented. The portion of the Quay included in the accompanying plate, forming part of the floating harbour, was one of the great public works which was effected in the town at a very early period. At the commencement of the thirteenth century, in addition to the building of the Bridge, the inhabitants had determined on improving their port by altering the course of the river Frome. The old channel turned off at the Stone Bridge, near the bottom of Small Street, from whence this view was taken, and, passing through Baldwin Street, emptied itself into the Avon at the back. But in the year 1239 a grant was obtained from the abbot and convent of St. Augustine's of a portion of the marsh belonging to the abbey, through which this new bed for the Frome was dug, constituting on its eastern side the principal part of the present convenient and extensive quay. The act of parliament for converting it into a floating harbour was passed in 1803. The most distant object on the right is the Tower of St. Augustine's, which was founded in 1142 by Robert Fitzharding. Behind the Cathedral, and at the extremity of this view, the junction of the Frome and the Avon takes place. At this spot Queen Elizabeth was entertained for three days, in 1574, with warlike pastimes upon land and water. During the gala the queen sailed to Kingroad in one of the galleys. The parish church of *St. Augustine*, forming the next object in the view, was first founded by the abbots of the monastery as a chapel for the accommodation of the inhabitants who had erected houses without the precincts of the convent. The space between the church and the river was formerly appropriated to the practice of archery, and still retains the name of "The Butts." The eastern side of the *Float* is occupied by the Quay, which is constantly crowded with vessels receiving and discharging their freights in the very heart of the city. The West India and other large ships are moored at the commencement, and the smaller vessels continue the line towards the head of the Quay. This side of the view is enriched with the beautiful Tower of *St. Stephen's Church*, justly designated as "the fairest form ever effected by the taste and skill of the architects of the last gothic school." In consequence of the decay that had taken place in some of the pinnacles, a mutilation of them was made in 1822 under the direction of the churchwardens, and we have now to contemplate the most graceful tower in England, as "the sun shorn of its beams." The warehouses between the church and the river were erected about the year 1770, on the formation of Clare Street. The greater part of the vessels that pass the Bridge, and which are seen in this view, are called *trows*. They transport large quantities of goods to and from Gloucester, Worcester, and the towns in the north of England, and have not unaptly been called "the Severn Fleet."

The *Temple Tower*, represented in the annexed engraving, is one of those singular buildings which tend to puzzle both the architect and antiquary. Like the much larger and more famous Campanile at Pisa, in Italy<sup>6</sup>, it leans considerable out of the upright. The present tower, consisting of four stories, or divisions, seems evidently to be the workmanship of two distinct times. A church was founded here by the knights templars as early as 1145; but there is not any part of the present building of that date. Part of the tower is supposed to have been raised in 1390 and 1397, when Bernard Obelly, and R. Taylor, bequeathed money towards building it. By the print it appears that the upper division is very different in style to the lower stories: and as there is an entry in the “Kalandars” of “the temple tower being rebuilt” in 1460, we may refer the finishing to that year. It is singularly built upright, whereas the older part overhangs towards the north-west “about 3 feet 9 inches,” according to Barrett.

At the southern extremity of Temple Street was one of the town-gates, or bars, which, like Temple-Bar in London, extended across the street, by an archway for carriages, and two smaller arches for foot passengers. It was rebuilt in 1734; and removed with many other obstructions and projections, in compliance with an act of parliament passed in 1785.

*G. Holmes del.*

Temple Gate.

*Browne and Wright, sc.*

<sup>6</sup> An interesting account and engravings of this tower are published from the measurements and examinations of Messrs. Cresy and Taylor, architects, in a quarto volume, 1829; by which it appears that the leaning tower is 12 feet 7 inches out of the perpendicular: i. e. the upper cornice projects thus much beyond the base line.

## PICTURESQUE ANTIQUITIES OF BATH.

THE City of Bath does not contain much amongst its buildings to attract the attention of the architectural antiquary. The Abbey Church is a specimen of the very latest Christian Architecture, having been built, or finished, in the reigns of Henry the Eighth and Elizabeth. There is no other church or house in the city of anterior date. *Bellott's Hospital*, a small miserable building, was erected in the reign of James the First. The picturesque scenery, immediately around the city, will compensate for all other defects, and afford an endless succession of pictures for the artist, and objects of study and admiration for the lover of nature.

The accompanying print may serve as a sort of index, to point out the situation of particular buildings, crescents, &c., and to indicate the high hills and abrupt declivities around Bath. It is taken from the brow of Claverton Down, to the east of the city. Near the foreground is a fine hanging wood, at the edge of which Mr. B. Barker, the artist, has a villa delightfully situated, and accompanied by a garden adorned with vases, a fountain, a trout stream, &c. To the left, and apparently overhanging the city, is a steep ridge, partly wood, partly lawn; whilst the opposite side of the Bath valley, or basin, is the lofty hill of Lansdown, the bare and rugged brow of which is now adorned with an architectural gem, recently raised by Mr. Beckford. In a preface to "The New Bath Guide" I have endeavoured to furnish the reader with a Picture of "Bath, as it was, is, and may be." To that work, and to "The History, &c. of Bath Abbey," I must refer those who may require further information respecting

"*Bathonia*, nestled in the lap of circumjacent hills."

Mr. Robson's View of Bath is taken from the grounds of Prior Park, and shews the South Parade, the Abbey Tower and Church, the Crescents and other buildings, with Lansdown as a background.

### THE PICTURESQUE ANTIQUITIES OF NORWICH

ARE not only numerous, but are singular in design, materials, and historical associations. The city itself is peculiar in natural and artificial features, and contradistinguished from all other English cities in its public and private buildings; in the disposition and character of the streets, and the proximity of its antient baronial fortress to the cathedral<sup>1</sup>. Norwich, indeed, may be said to partake more of a German, or Dutch, than of an English town. It occupies a large area of ground, partly on a ridge, which slopes gradually to the river Wensum on the north and east sides, and to a narrow valley on the south. It extends about one mile and a half in length from Conisford Gate to Magdalen Gate, by one mile and a quarter in width from Bishop's Gate to Benedict's Gate. Though the streets are mostly narrow and disposed in various directions round the Castle, there is much garden-ground interspersed among the houses, whence it has been called "*a city in an orchard.*" Near the northern end of the ridge, and almost in the centre of the city, is the *Castle*, the keep of which has been raised by ground thrown out of a surrounding foss. The scarp and counter-scarp of this dry moat are high and steep, and are mostly laid out in pleasure gardens. Near the middle of the inner area is the shell of the antient Norman Keep Tower, which, although it has suffered much as to its picturesque and architectural character, from modern additions and alterations, still presents some highly interesting features. It has been illustrated and described in the twelfth volume of the *Archæologia*, by Mr. Wilkins, and again in the *Architectural Antiquities*, vol. iv.<sup>2</sup>. Unlike any other castle tower with which I am acquainted, the whole exterior wall of this is adorned with a profusion of arcades. It was built by Roger Bigod, in the time of William Rufus, though Mr. Wilkins and Mr. King pronounce it of "*Danish workmanship, in imitation of Saxon.*" The area of the antient castle, included within walls, consisted of at least twenty-three acres, and was divided into three *ballia*.

Besides the cathedral and the buildings connected with it, Norwich contains

<sup>1</sup> The two distant views of Norwich, engraved for "*The Picturesque Views of English Cities,*" from Mr. Robson's drawings, display the position of the castle, the tower, and spire, and part of the cathedral; also some other features of the city.

<sup>2</sup> The same volume contains an historical and descriptive account of several English and Welsh Castles, illustrated by several engravings.

thirty-six churches and various old houses, some of which are peculiarly interesting to the architectural antiquary. It has two halls for civic purposes, one called the *Guildhall*, and another denominated *St. Andrew's Hall*. The latter, formerly a conventional church, was begun by Sir Thomas Erpingham, in 1416, and finished by his son, who was a monk of the convent. In arrangement it has still the features of a church, by having a nave and aisles, separated by columns and lofty pointed arches. In the aisles, at the east and west ends, and in the clerestory, are large windows adorned with mullions and tracery. The Cathedral, a fine and unique example of Norman architecture, has been fully described and illustrated in "*The Cathedral Antiquities*." With the whole of the palace and prebendal houses it was formerly surrounded and separated from the city by a lofty wall, in which were three or four gate-houses. One of these, called

#### The Erpingham Gate,

is remarkable for its history and architectural enrichments. It was built by Sir Thomas Erpingham, as a penance for having espoused and advocated the cause of Wicliff. This conduct being hostile to the bishop and the monks, they arrested and committed the knight to prison, and compelled him to erect this building as a memorial of his repentance, and as a public concession to their power and dominion. King Henry the Fourth afterwards reconciled the punished reformer and the intolerant priests. The annexed print shews that the exterior face of the gate-house is singularly and profusely adorned with niches, statues, trees, birds, shields, and other ornamental details. The shields are charged with the arms of the builder and his two wives; also the mot, or motto of Erpingham, *yenk*, for think, or thank.

#### The Palace Gate-house,

or entrance from St. Martin's to the Bishop's Close, is delineated in the annexed engraving. It was raised by Bishop Alnwick about the year 1430, who also built either the whole, or the greater part of the west front of the cathedral. As originally executed, this gate-house must have been a fine specimen of architecture; but it has suffered materially by neglect and by injudicious repairs. The arch, with its spandrels filled with tracery and blank shields, and the doors are good specimens of design. The latter are said to have been put up by Bishop Lyhart, who succeeded Alnwick. The spandrels of the principal gateways are ornamented with rich tracery

mouldings, enclosing blank shields, which were intended to bear the builder's arms, as that of Lyhart (a hart, or deer, couchant), is carved on several shields in the small door. Over the arches, is a very elaborate frieze of pannelled compartments, enclosing shields, which are alternately blank, and charged with the letter M. crowned. Above this is a canopied niche containing a seated statue, crowned, implying a monarch. The angles of the building have squared, flat buttresses, composed of stone quoins, and flints. One of these buttresses is finished with a seated figure, as a pinnacle; the parapet appears to have been formerly enriched with tracery and embrasures. The room over the archway has a fire-place. In the midst of the bishop's garden, or palace lawn, is a mass of ruins, commonly called

#### Bishop Salmon's Gateway,

which is represented in the annexed print. Mr. Repton considers it "a curious and interesting specimen of the architecture of Edward the Second's reign, particularly in the capitals of the columns, which may be compared with the charnel house chapel, built by the same prelate."

#### The Bishop's Bridge

has its name from having belonged to, and connected with the palace as early as 1249. In 1275, the prior had licence to erect a gate on it. Since the year 1393 it has been taken charge of by the city, who appointed a porter to keep the gate. An hermitage was connected with this bridge, and was probably on the site of the old house represented on the right hand side of the print annexed. The wood cut in the title page represents the south side of the bridge. At a bend of the river, to the north of this bridge, is an antient tower, called *the Dungeon*, which, according to Blomefield, "was finished at great expense in 1390." It is shewn, near the foreground, in Mr. Robson's drawing from the east.

## PICTURESQUE ANTIQUITIES OF LONDON.

IN the latter part of the twelfth century a brief account of London was written by Fitz-Stephen, a monk of Canterbury, whose opening words may with strict propriety be quoted as applicable to it, at the commencement of the nineteenth, namely:—“Amongst the noble and famous cities of the world, this of London, the capital of the kingdom of England, is one of the most renowned, on account of its wealth, its extensive trade and commerce, its grandeur and magnificence, the wholesomeness of its air, its profession of Christianity, and the nature of its situation.” Since his time, however, such numerous changes have been effected, and its population, buildings, commerce, and influential power, been so widely extended, that London has increased more than tenfold, and the proudest cities of antiquity might vie with it in vain.

There are but few cities of so remote an origin as that of London, wherein so little remains of an architectural character to denote the state of its buildings in the age prior to the Norman Invasion. Yet this may be readily accounted for, when we reflect on the vast changes which it has undergone in consequence of the increase of its population, and the pre-eminent spirit of enterprise and improvement by which that population is actuated. Civic commotions and frequent fires might also be adduced as material causes of the deterioration and destruction of its antient buildings; and more particularly, the ravages of that tremendous conflagration, emphatically called the *Fire of London*, which in the month of September, 1666, raging with uncontrollable fury upwards of four days and nights, destroyed nearly five-sixths of the entire City, and without the walls<sup>1</sup> cleared a space nearly as extensive as the one-sixth part left unburnt within.

London was unquestionably a *British* town, and there is abundant evidence to testify, that prior to the twelfth century, it was successively inhabited by Romans, Saxons, Anglo-Saxons, Danes, and Normans. Its Roman occupation is evinced by numerous antiquities, as tessellated pavements, coins, urns, vases, &c.; and likewise by that venerable fragment of the *Milliarium Aureum* of Britain, which is now encased against the wall of St. Swithin’s Church, and is still known, as it was when

<sup>1</sup> It is probable that the *walls* of London were of Roman foundation, erected in place of a British rampart. They progressively underwent much alteration in succeeding ages, but are mostly destroyed. Part of a bastion tower remains in Cripplegate Churchyard.

in a more perfect state in the Saxon times, by the appellation of *London Stone*. There is neither a Saxon nor a Danish edifice in this city, and the only building which has any special claim to the Anglo-Saxon period forms a part of the *Eastern Cloister* at Westminster (where the *pix* is kept), and is thought to have been a portion of the church erected there by Edward the Confessor. Of the Norman age we have a most interesting specimen of military architecture within the Tower, namely, the *Keep*, or *White Tower*, which was erected by Bishop Gundulph<sup>2</sup> in the reign of William the Conqueror. The *Salt Tower*, forming a part of the outer enclosure of the same fortress, is probably of the time of William Rufus; to that monarch, also, must be ascribed, the foundation of *Westminster Hall*, although its subsequent alteration and completion, in nearly its present state, were effected by Richard the Second. The more antient parts of the *Church of St. Bartholomew the Great, Smithfield*, must likewise be referred to the Norman Dynasty, as that edifice was built in the reign of Henry the Second, by Rahere, the king's reputed minstrel. The same reign is memorable from the erection of *Old London Bridge*, and also by that very curious vestige of the buildings of the Knights Templars, the *Round Church*, in the Inner Temple. The reigns of Henry the Third, and Edward the First, were distinguished by the rebuilding of the *Abbey Church* and *Chapter House* at Westminster<sup>3</sup>, as was that of Edward the Third by the erection of *St. Stephen's Chapel*, now the place of assembly of the House of Commons.

It would occupy too many pages to review the progress of our metropolitan architecture through the middle ages and Tudor period, which may be considered as the natural termination of all antient style and character in the edifices of London. It must suffice, therefore, to state that in the “olden times,” both the capital and Southwark its appendage, abounded in religious foundations of great extent and grandeur; in episcopal and abbatial inns, or palaces, of much interest; in splendid mansions of nobility; and in commercial and other halls which vied with the latter as well in size as in grandeur. Of these, *Leather-sellers Hall*, which was recklessly destroyed about thirty years ago, and *Crosby Hall* (once the residence of a king, though now occupied by a packer), constituted examples of architectural merit.

Of the religious houses and ecclesiastical abodes but very few vestiges remain; yet of one of those which were most noted, viz. St. John's Priory, at Clerkenwell, there still exists a substantial *Gateway*, represented in the wood cut on the next page.

<sup>2</sup> See “Memoirs of the Tower of London,” by Messrs. Britton and Brayley; and also Bayley’s History of the same fortress.

<sup>3</sup> An elaborate account of these buildings, together with that of Henry the Seventh's Chapel, accompanied by accurate descriptions of the monuments, arms, &c. will be found in Brayley and Neale’s “History and Antiquities of the Abbey Church of St. Peter, Westminster,” 2 vols. 4to.



W. H. Bartlett, Esq.  
St. John's Gate.

This Gate stands at the southern entrance of St. John's Square, and is the only antient portal which now remains in London to attest the extent and consequence of our religious establishments in the catholic times<sup>4</sup>.

Of the *Episcopal Palaces*, those of the latest standing, and most consequence, were *Ely House*, or *Inn*, on the northern side of Holborn Hill, and *Winchester Palace*, near St. Saviour's Church, Southwark; the remains of both of which, as they stood in former years, are represented in the annexed engravings.

**ELY HOUSE**, which was the town residence of the Bishops of Ely as early as the time of Edward the First, is frequently mentioned in our civic annals; particularly, as Stow says, from "the divers great and solem feasts that have been kept in it, especially by the Serjeants at the Lawe"<sup>5</sup>. The original buildings were re-edified, and great additions made, by Bishop Thomas de Arundel, who was preferred to the see of Ely in the year 1374. From the style and character of its architecture, it would seem that *Ely Chapel*, which is the only part of the episcopal buidings that now exists, was erected by the above prelate in Richard the Second's reign. This has been much altered, in adapting it to the conveniences of a full congregation; but the eastern window is still remarkable for its beautiful tracery.

In Ely House, on the third of February, 1399, expired,—as Shakspeare charac-

<sup>4</sup> St. John's Gate was, in James the First's reign, inhabited by Sir Roger Wilbraham; but it has acquired much greater celebrity from having been the residence of Edward Cave, the projector of the "Gentleman's Magazine," which was first published here in 1731.

<sup>5</sup> At one of these feasts, given in November, 1531, Henry the Eighth, his queen, Katharine of Arragon, the court, and foreign ambassadors, the judges, civic magistrates, and principal citizens, with the *crafts* of London, were all sumptuously banqueted in different parts of this edifice.

terizes him—“ Old John of Gaunt, time-honoured Lancaster;”—and the poet has in consequence chosen it for the scene of that nobleman’s last interview with his profigate nephew and sovereign. On the authority of Sir Thomas More, the imitable Bard has again noticed it in his play of Richard the Third; in which the Duke of Gloucester, at the council in the Tower, thus addresses the Bishop of Ely:—

“ My lord of Ely, when I was last in Holborn,  
I saw good strawberries in your garden there;  
I do beseech you, send for some of them.”

All the episcopal buildings delineated in the annexed view, except the Chapel, were demolished about the year 1775, when the double row of respectable dwellings, now forming Ely Place, was erected on the site of the palatial house and grounds.

Of the old mansions of our nobility which once extended, though with occasional interruptions, along the banks of the Thames, nearly from London Bridge to New Palace Yard, at Westminster, scarcely any memorials are left besides the names of the streets and places which have been erected upon their respective sites. The antient palace of the Savoy, which was originally built about the year 1245, by Peter, Earl of Savoy, when on a visit to his niece Eleanor, Henry the Third’s consort, was one of the last remaining.

The Savoy was twice rebuilt: first by Henry, Earl of Lancaster, whose house was destroyed by the insurgents under Wat Tyler; and again, as an Hospital, by the sovereigns Henry the Seventh and Eighth. Except the chapel (which has been much altered) the Savoy steps and some fragments of walls, the whole was finally taken down on the completion of Waterloo Bridge, about the year 1816.

WINCHESTER HOUSE, or PALACE, on the banks of the Thames, Southwark, was a suburban residence of the Bishop of Winchester as early as the time of King Stephen, when William Giford, Bishop of that rich See, built a house here. This was progressively enlarged and beautified by succeeding prelates who continued to occupy it till the beginning of the seventeenth century, when the palace in Southwark was deserted for one at Chelsea. Thus forsaken, its once splendid Hall and other apartments were reduced to ruins at the time of the Restoration, and it was subsequently converted into warehouses, &c. A fire in August, 1814, nearly destroyed the whole, when the walls and eastern circular window were exhibited, as shewn in the accompanying print, taken from an elaborate sketch made by the late Mr. William Capon at that time.

OLD LONDON BRIDGE, was originally built of stone between the years 1176 and 1209, by Peter, Chaplain of Colechurch, whose remains were interred within the

centre pier. It has since undergone various and numerous alterations, additions, and repairs. Its sides were covered with houses, and the ends guarded by fortified gates; and it was the scene of repeated conflicts, and fire. Its history is fully detailed in an interesting volume, entitled, "Chronicles of London Bridge;" and again, in "Illustrations of Public Buildings of London," vol. ii. At the north-west side of the bridge was

FISHMONGERS' HALL, a fine old mansion, appropriated to the rich and respectable company of Fishmongers. It was built from the designs of Sir Christopher Wren, as part of a plan for embellishing the banks of the Thames with stately mansions; and was taken down in 1829 to make room for the bridge now building across the Thames at this place.

The annexed wood cut displays the ruins of the PRIORY CHURCH of ST. JAMES, CLERKENWELL, as they appeared in 1788. As indicated by the print the arches were semicircular, and shew that they were a part of the original Norman buildings raised in Henry the First's reign, about A. D. 1100. The whole have been taken down, and a new church occupies the site<sup>6</sup>.



*Engraved after a sketch by*  
Ruins of St. James's Church, Clerkenwell.

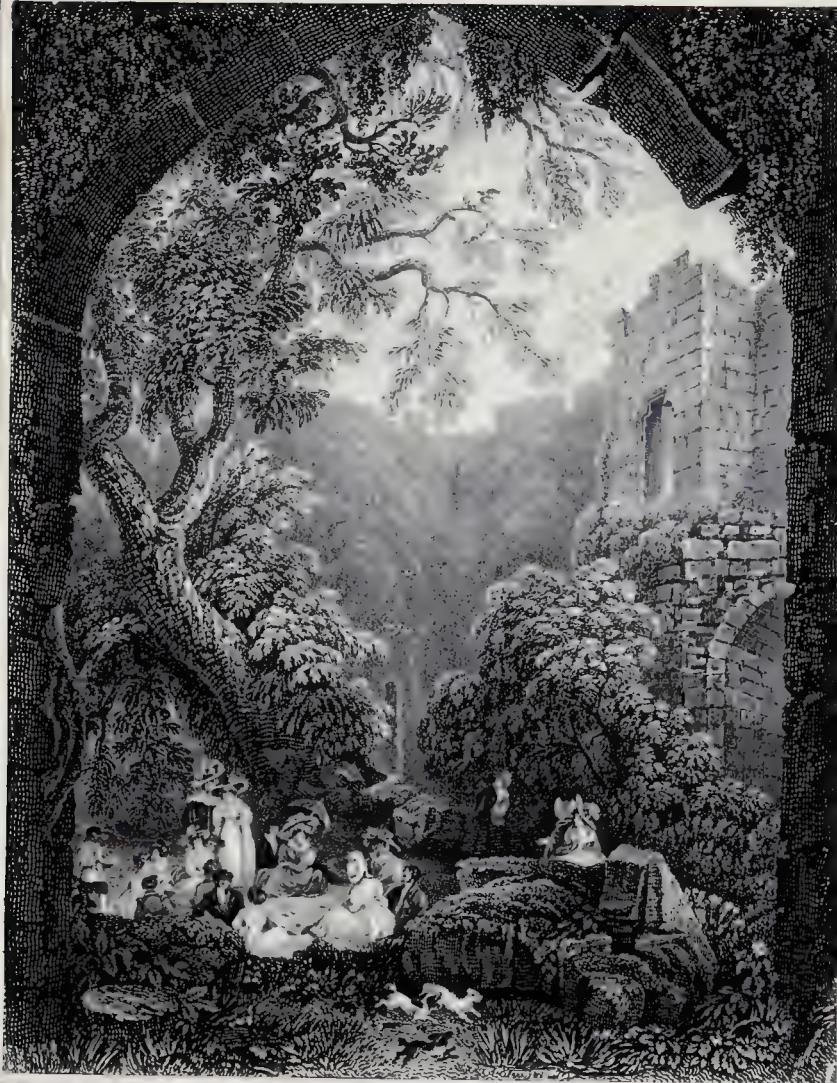
<sup>6</sup> A history and description of this church and parish, with engravings, will be found in Cromwell's "History of Clerkenwell," 8vo. 1828.

FINIS.

*Journal of Clinical Endocrinology and Metabolism*, Vol. 100, No. 3, March 1993  
© 1993 by The Endocrine Society

have undergone various and important changes. The two banks were covered with houses, and the end of the bridge was the scene of repeated conflicts, and fire. Its history is given in an old "Chronicle of London Bridge," and of Pepe Le Pew's attack upon it. At the north-west

end of the bridge, there was a house belonging to the rich and respectable *servitors*. It was built in the reign of Sir Christopher Wren in the embellishing the banks of the Thames with stately mansions; and was pulled down in 1829 to make room for the bridge now standing across all bounds at this place.



To the Patrons Officers & Council of the Yorkshire Philosophical Society this plate is inscribed by

A. THOMAS

London Published July 1. 1818 by J. Britton, Butter-Straight.









THE TRIUMPHAL ARCH OF ST. THOMAS THE APOSTLE

THESE EDITIONS BY THOMAS COOPER









W. & G. C. CO., LTD.

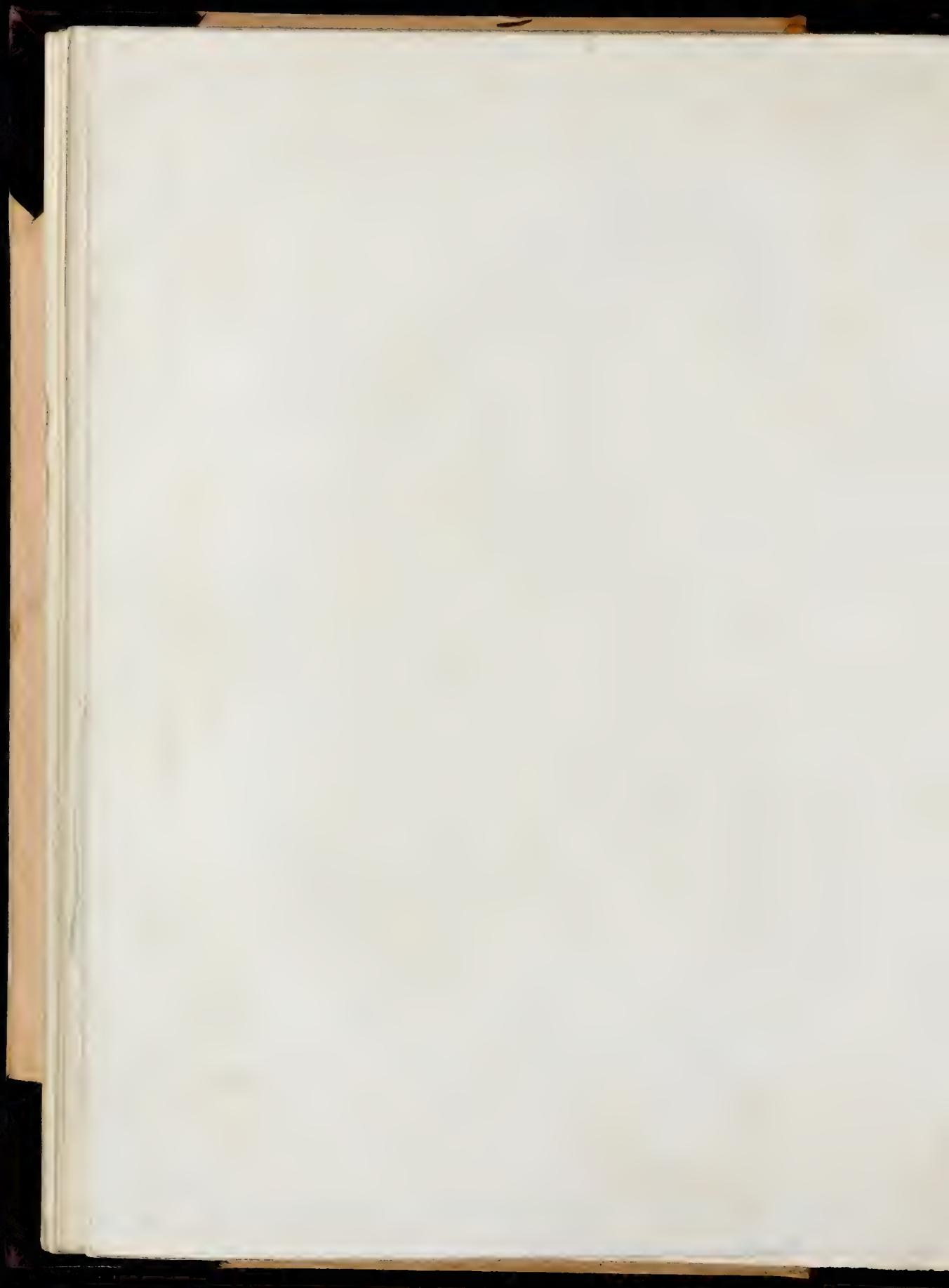
PRINTED IN ENGLAND

BY CHAS. DODD, OF THE ANTIQUE WORKS, LONDON, ETC.

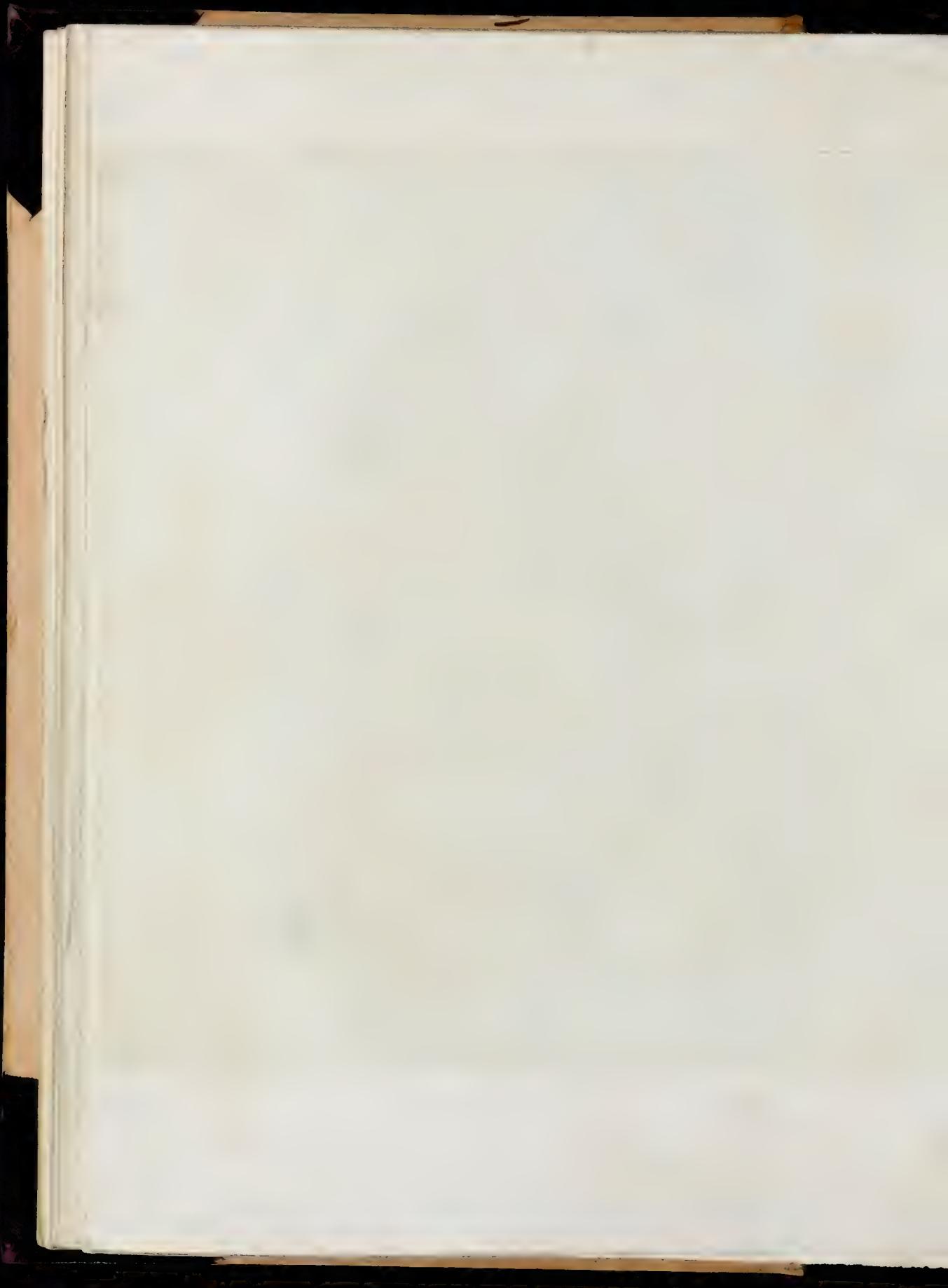
1884. A. 770. 00

Under Copyright, 1884, by W. & G. C. CO., LTD.

Printed in London









THE CHURCH OF ST. JAMES THE LESS









JOHN JACKSON ESQ R.A. a native of Yorkshire this plate is inscribed as a mark of friendship by

TH





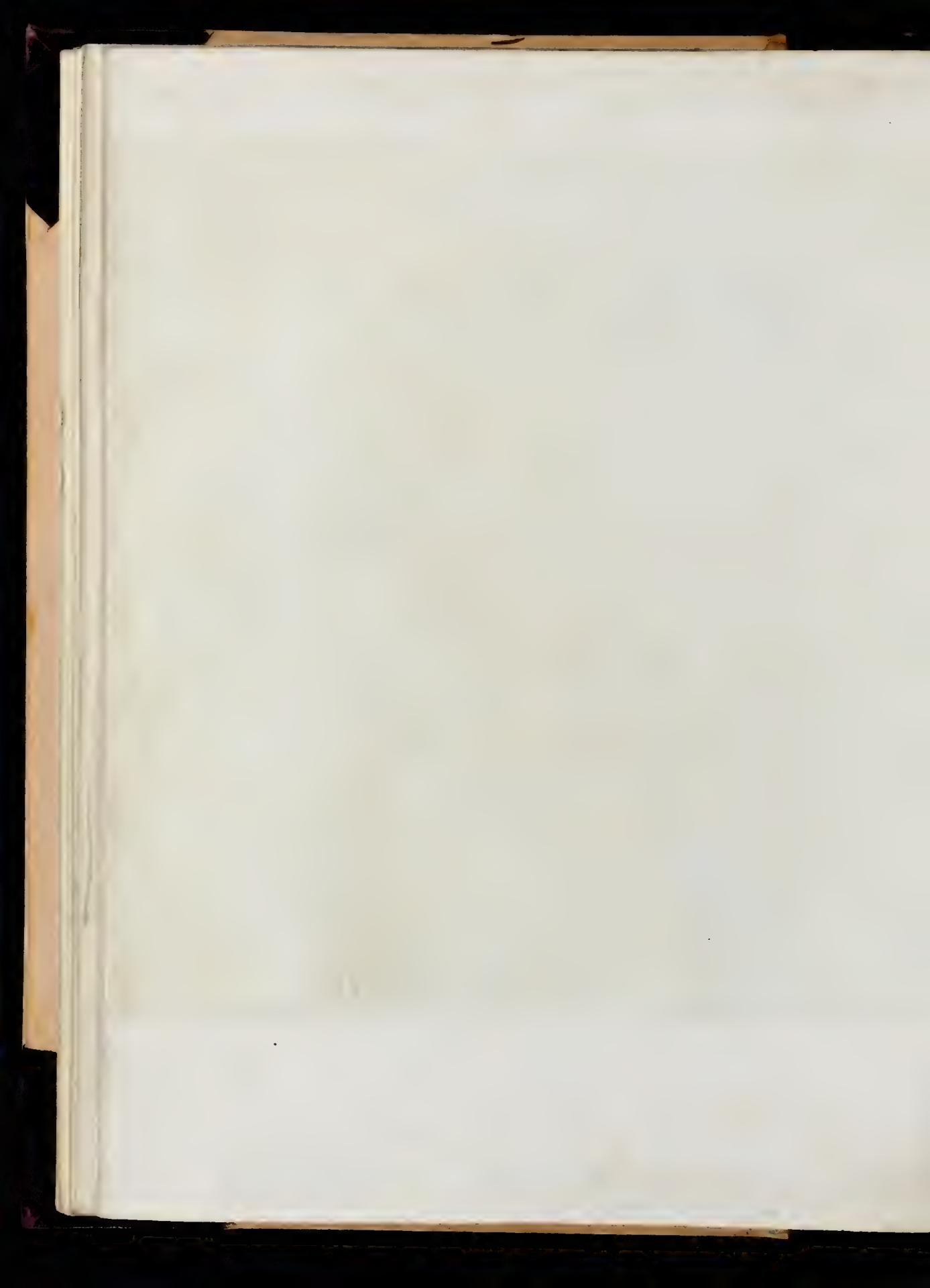




Chartres Cathedral





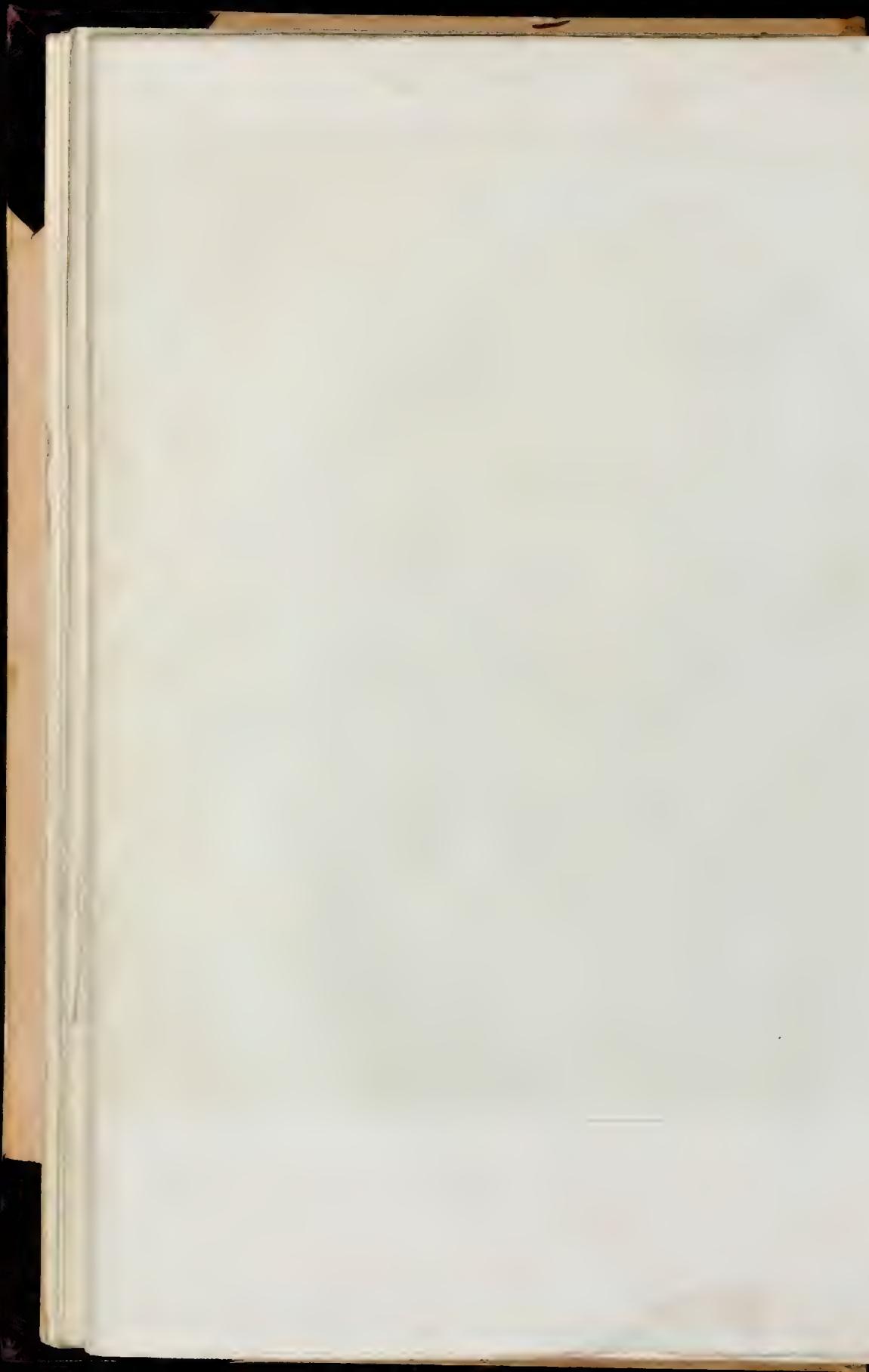




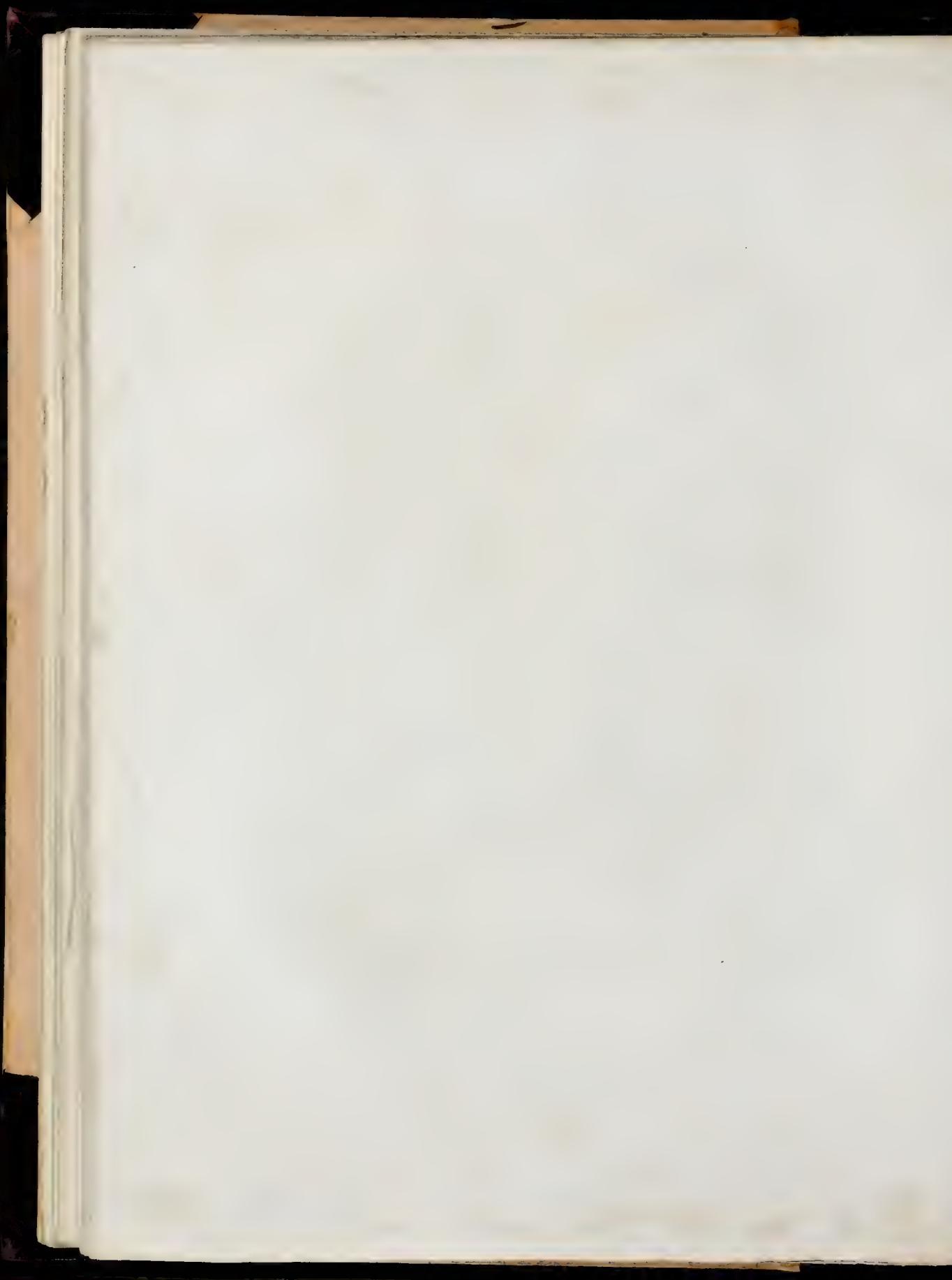
A. DEAN. FIG. 1. A well in the garden of the Villa of the Papyri, Herculaneum.







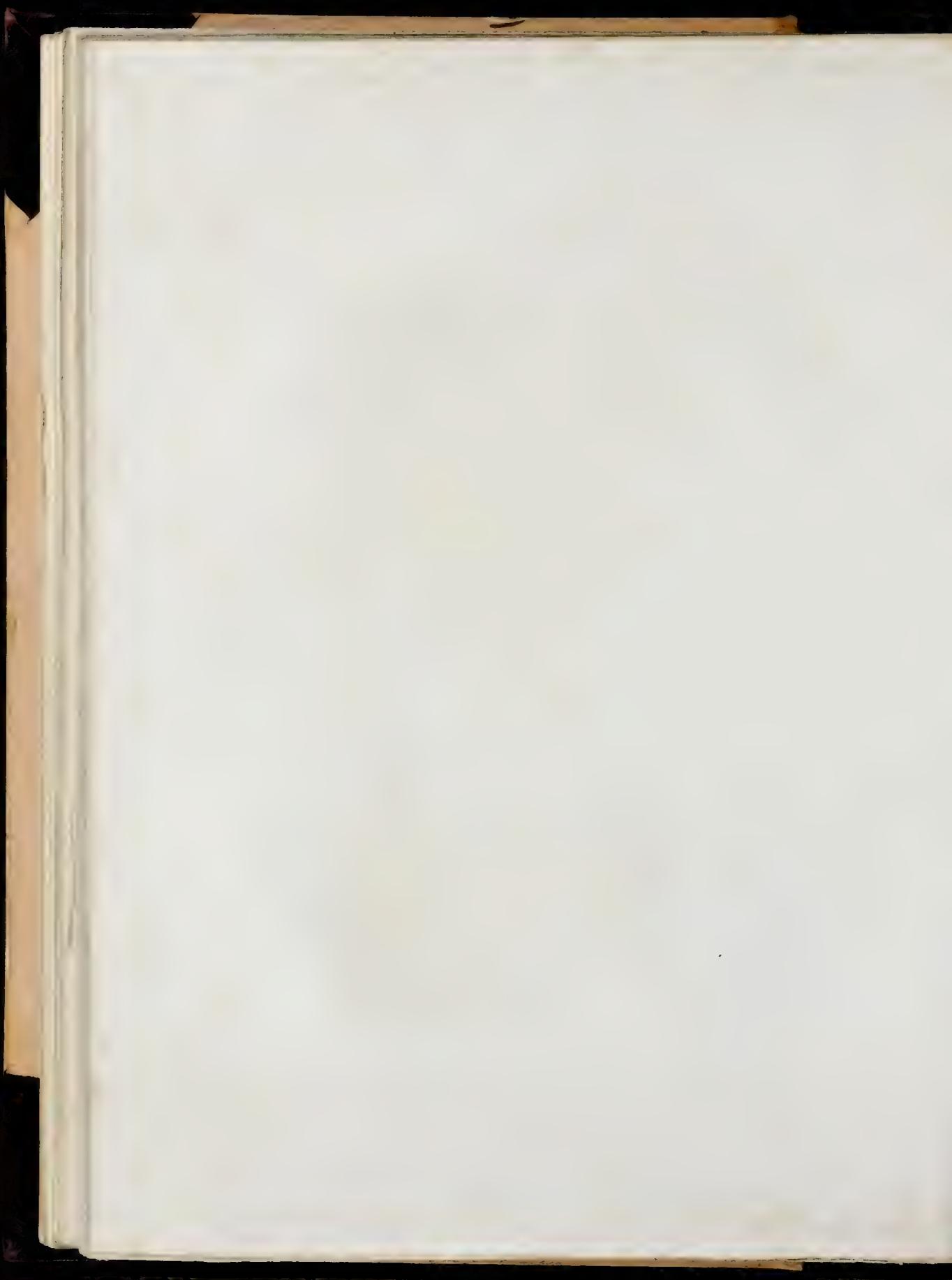




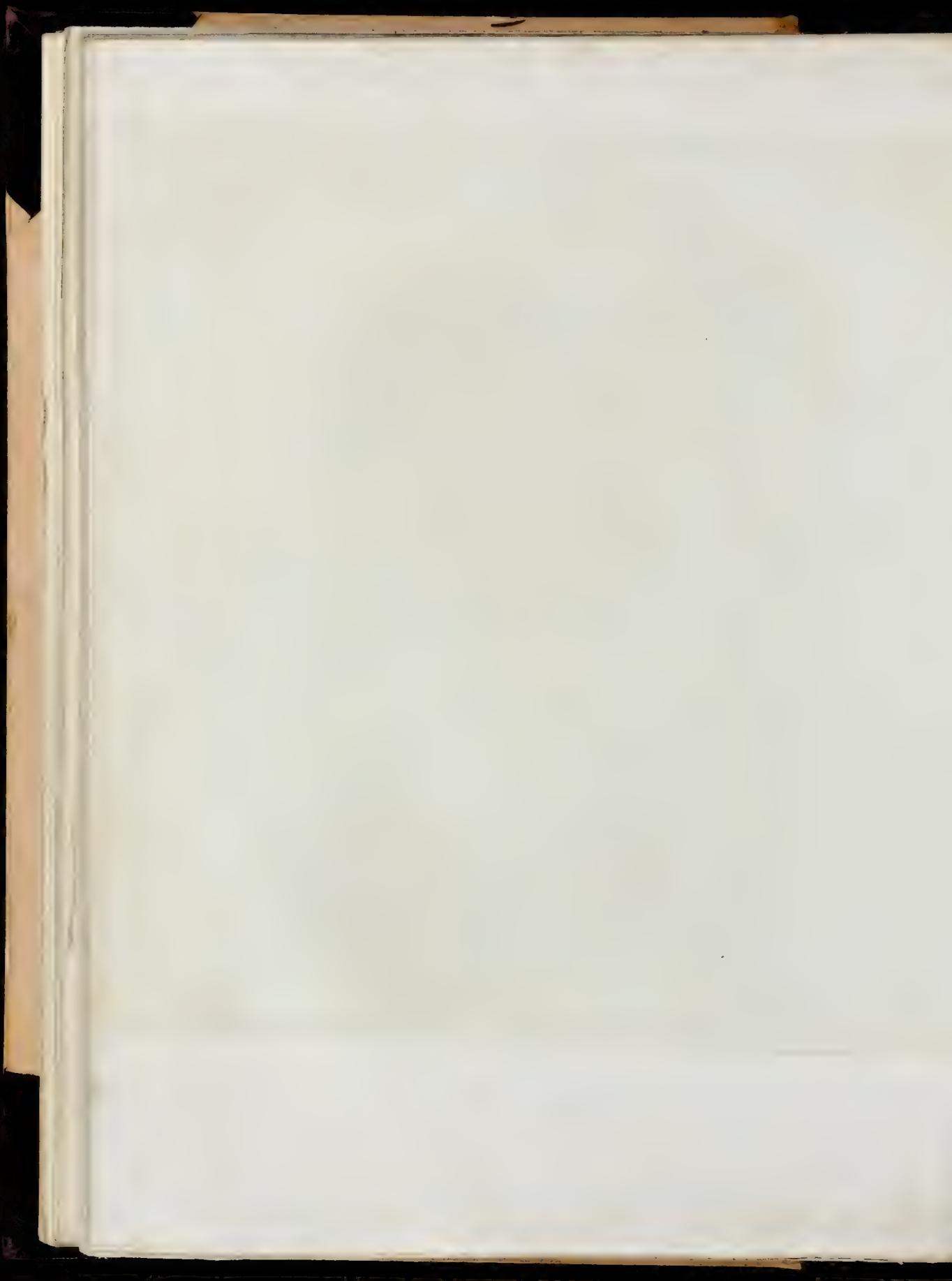




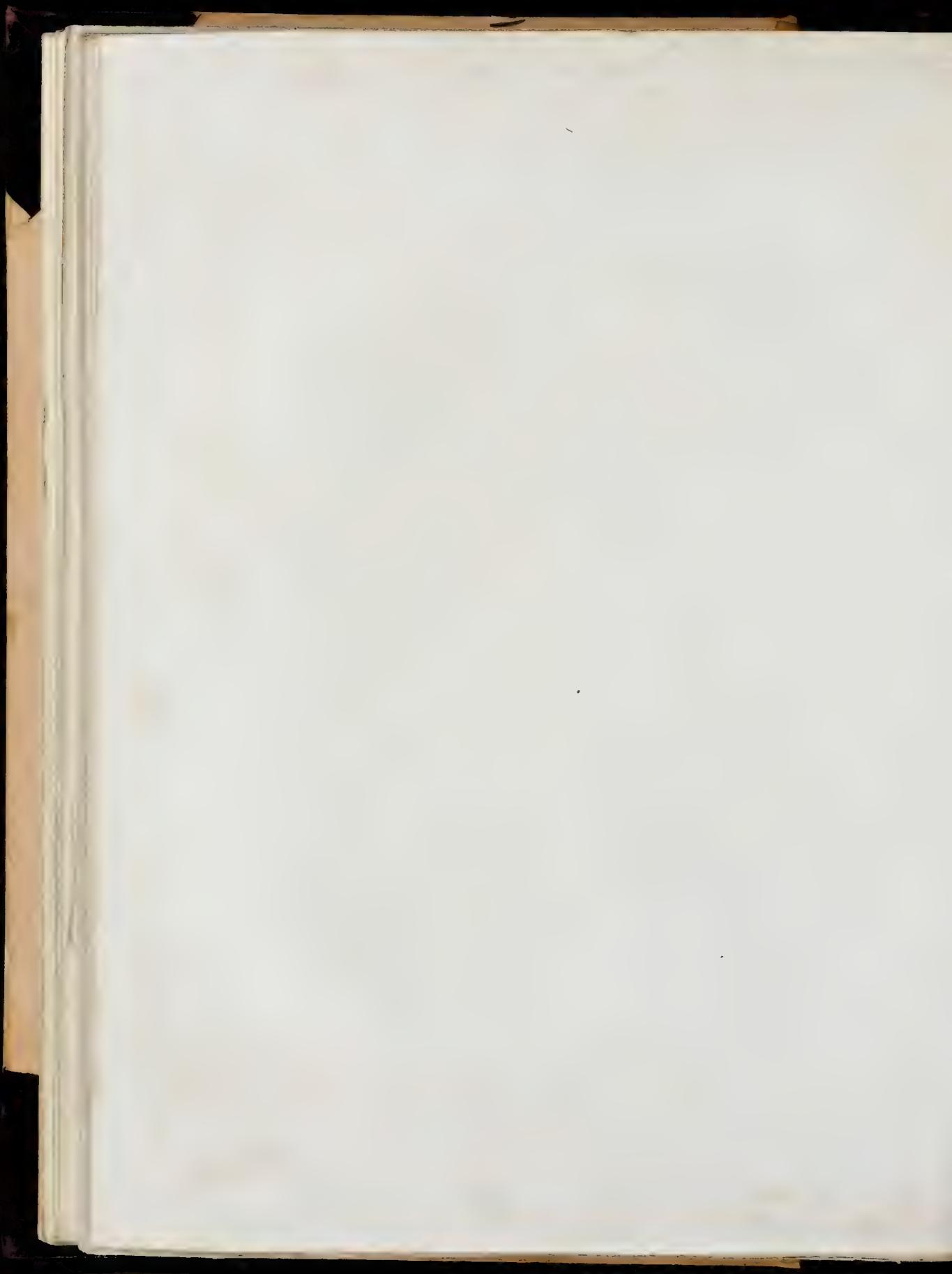


















Frogs, which are said to have been born

















Fig. 16. 35° N. Lat.

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Fig. 16. 35° N. Lat.

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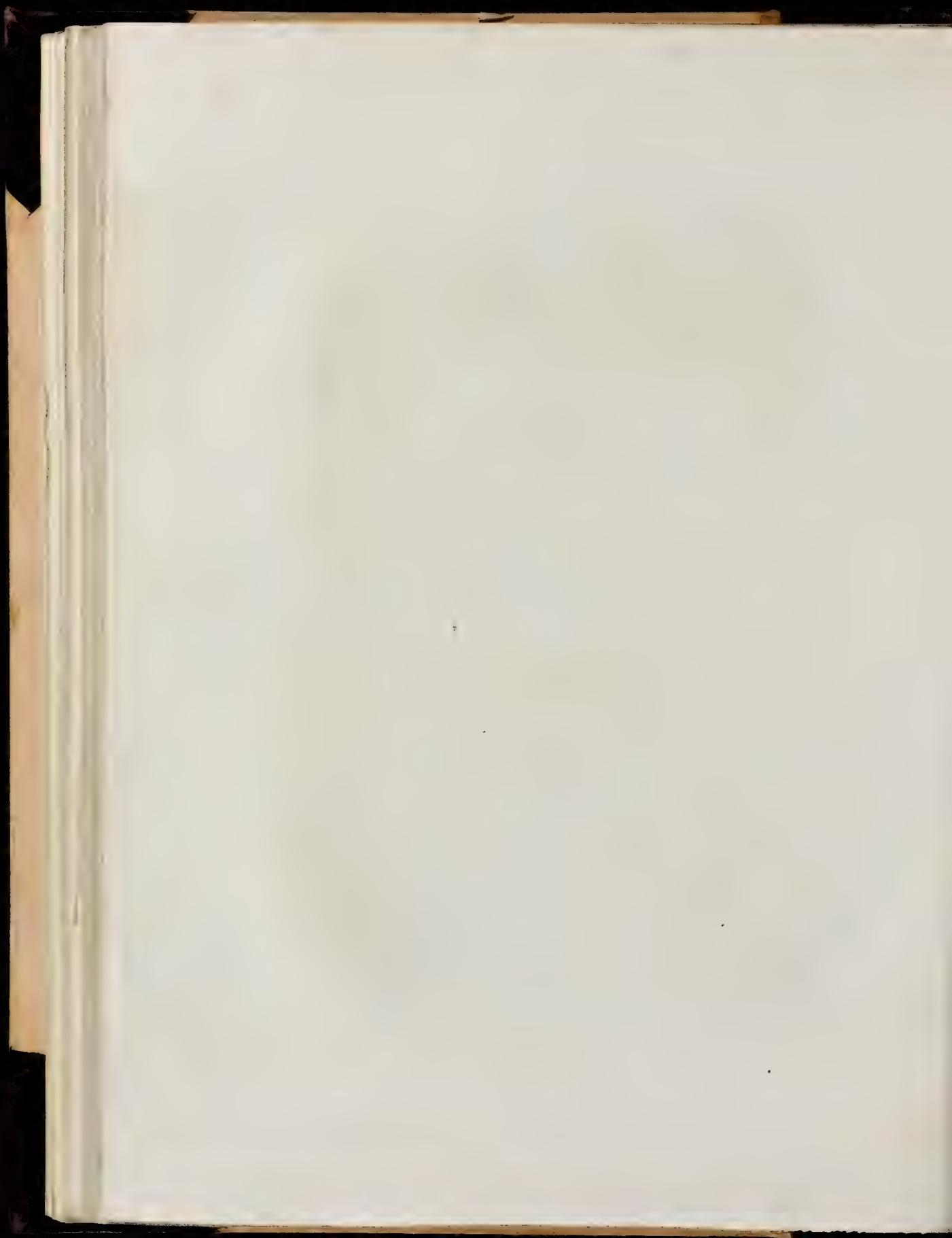




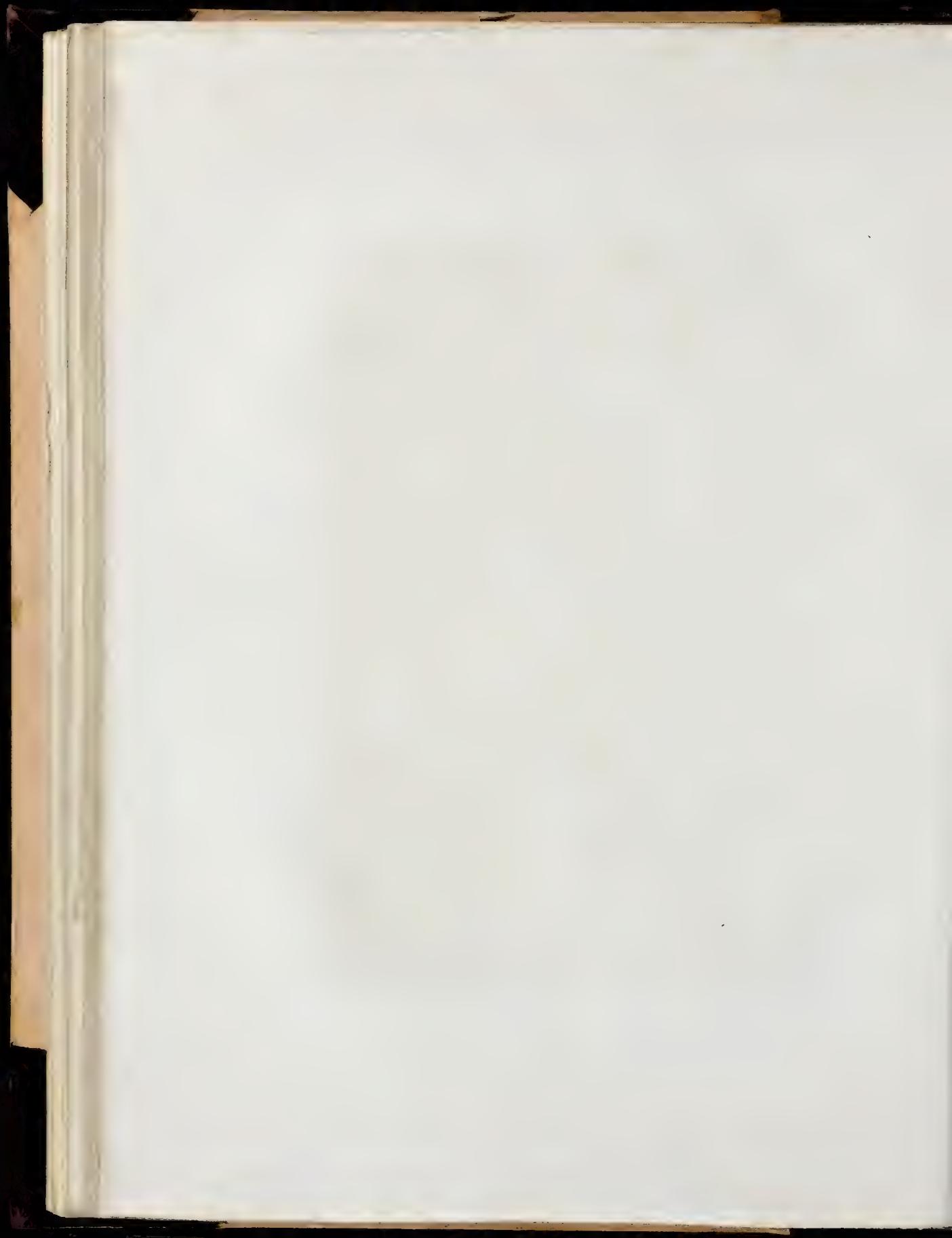






















172 AND A MINGLED PLEASURE, OF THE BRIDGE BOATS, OR, THE TOWER AND THE SPIRE, SONG

LAW & PEEBLES, LTD., 1880. 2s. 6d. 12mo. 120 pp.

PRINTED IN ENGLAND.





THE CROSS IN THE MARKET PLACE, CANTERBURY.

Engraved by G. L. STODDARD, from a sketch by J. M. W. TURNER.

Published by T. DODS, 1830.

Price 6s. 6d.



















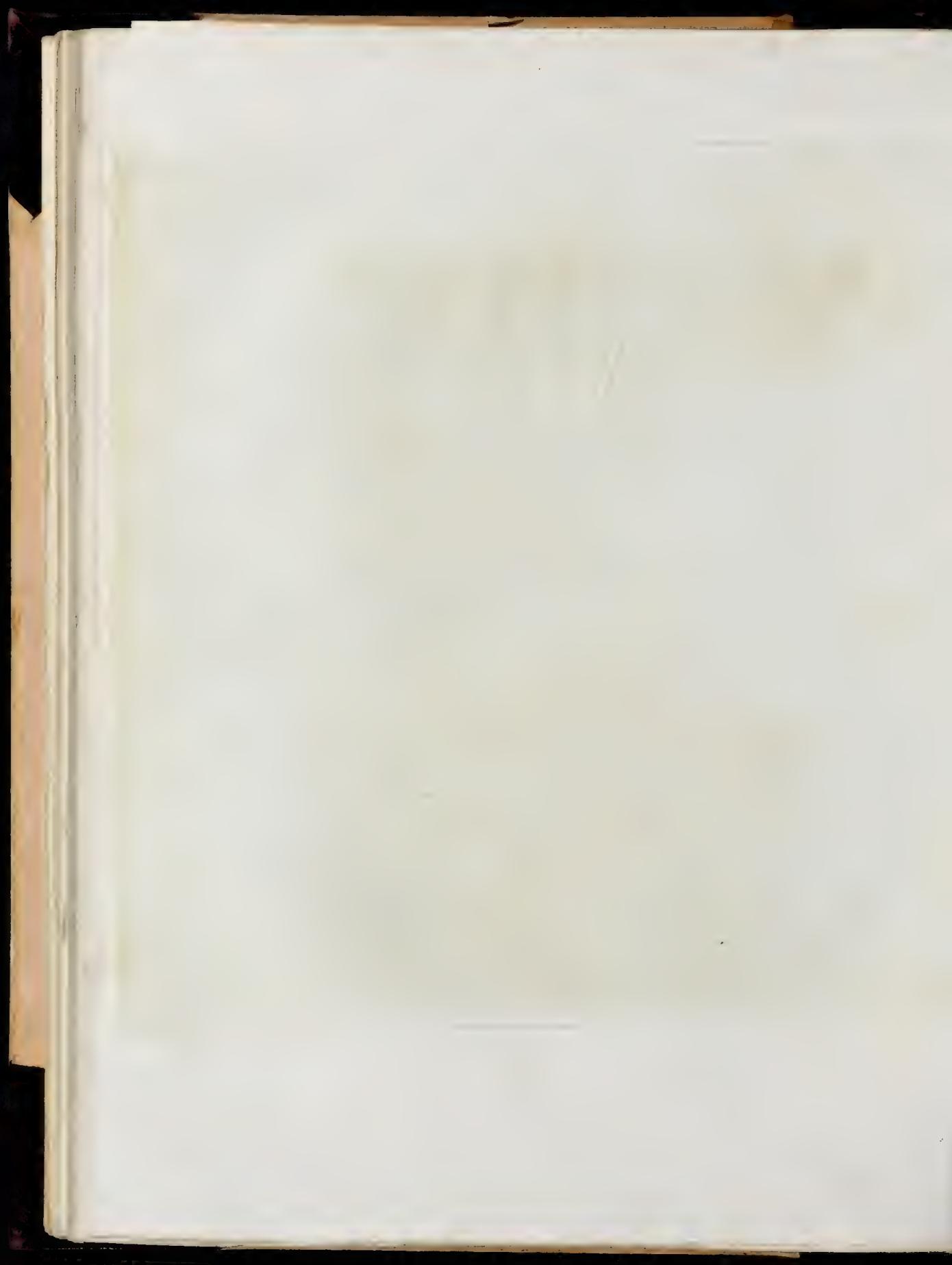
















COFFEE & CHOCOLATE



























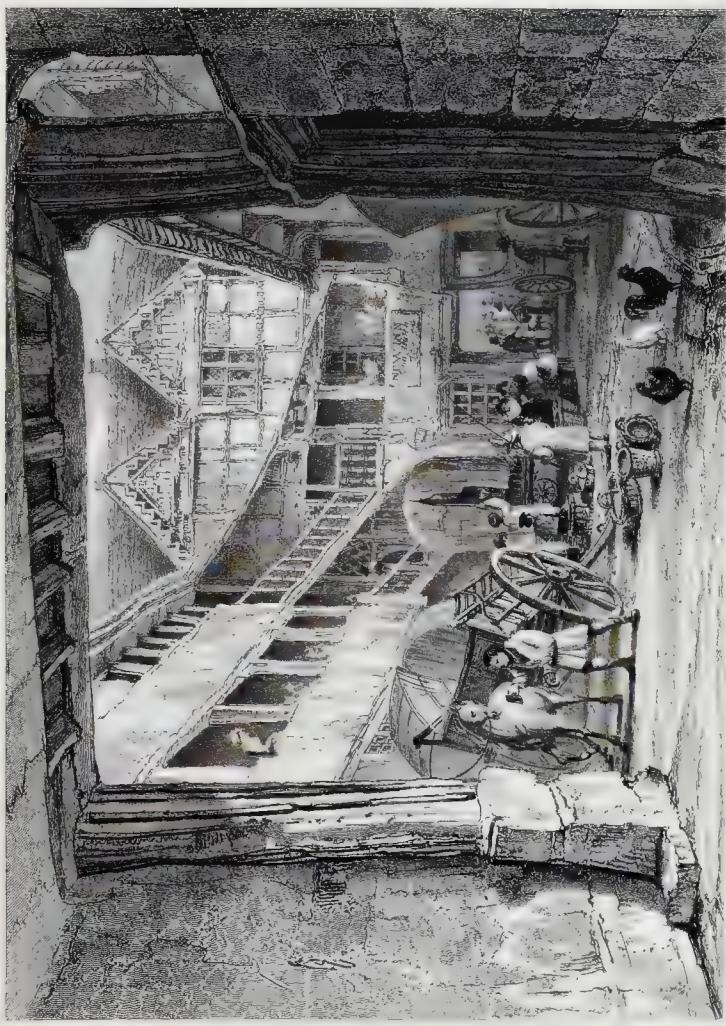


ST. EDMUNDS BURY CATHEDRAL  
VIEWED FROM THE SIDE

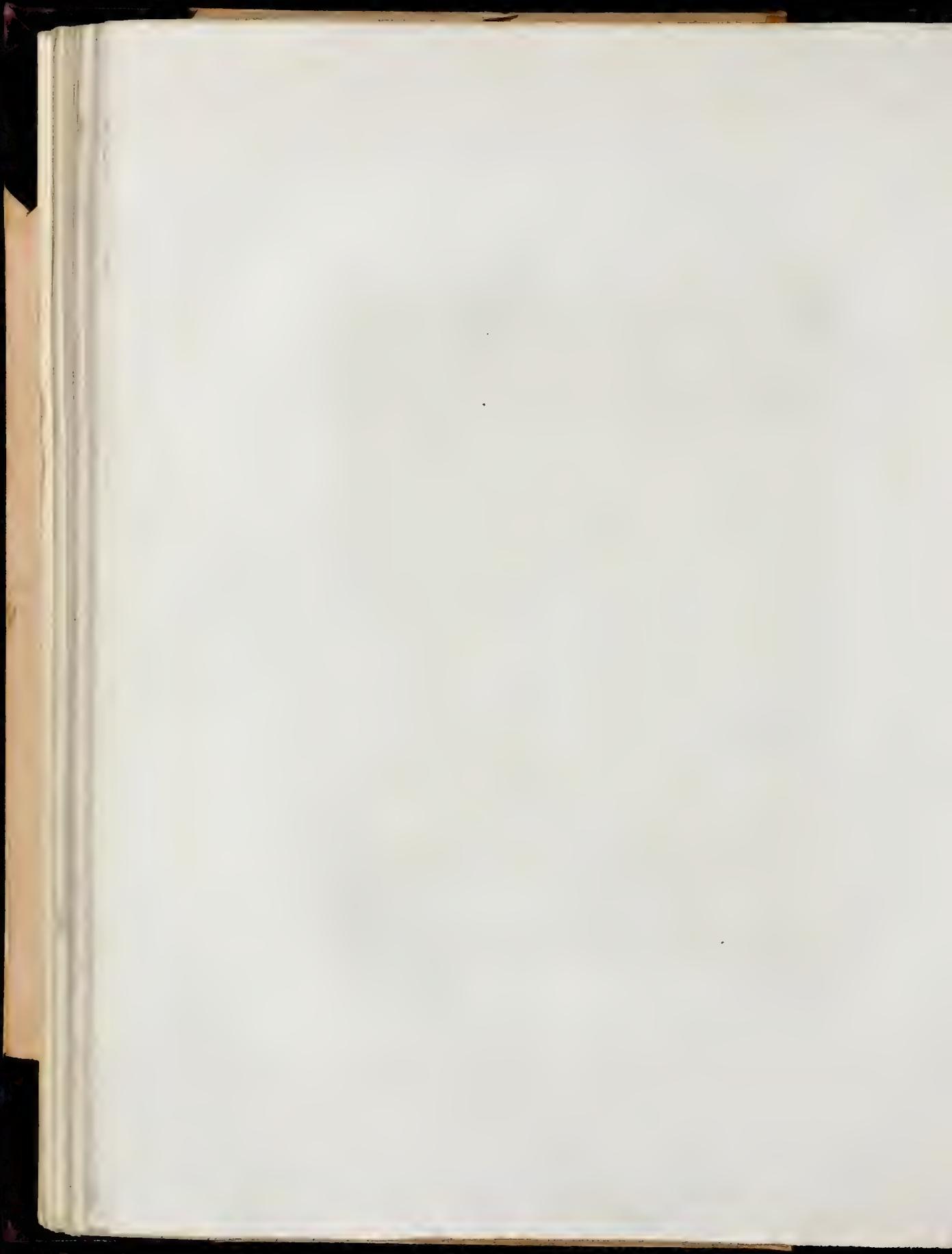




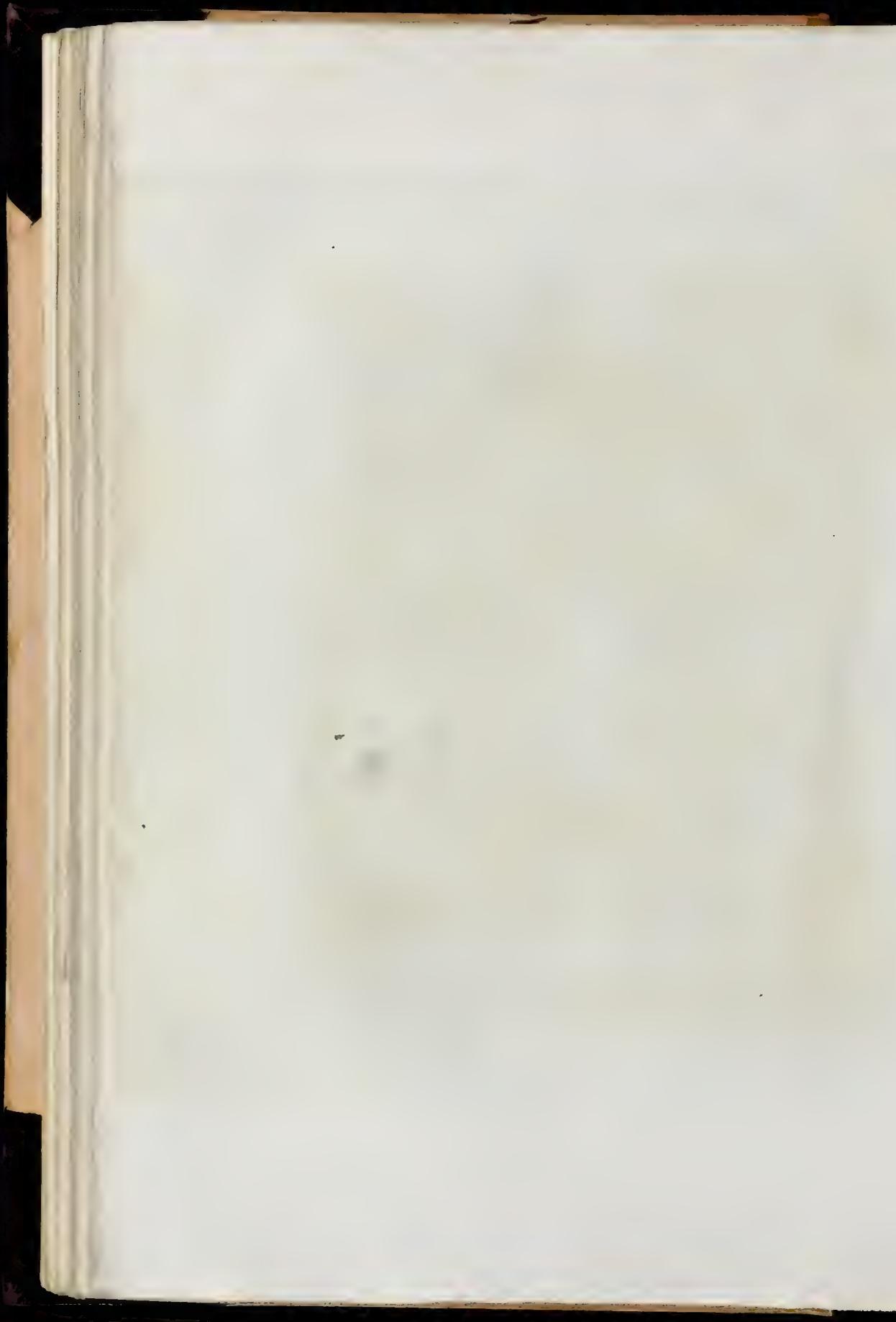




152 - 153



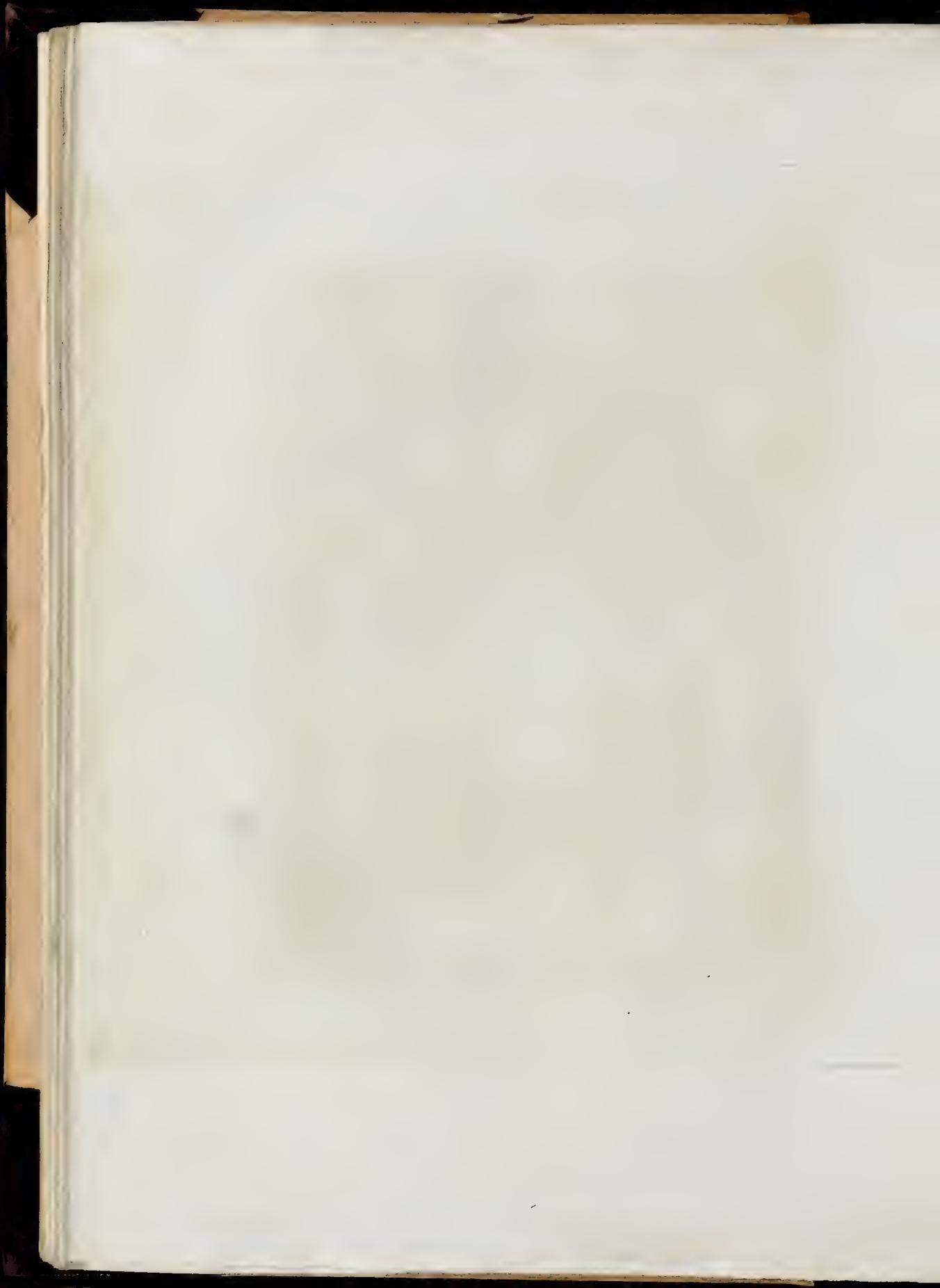






























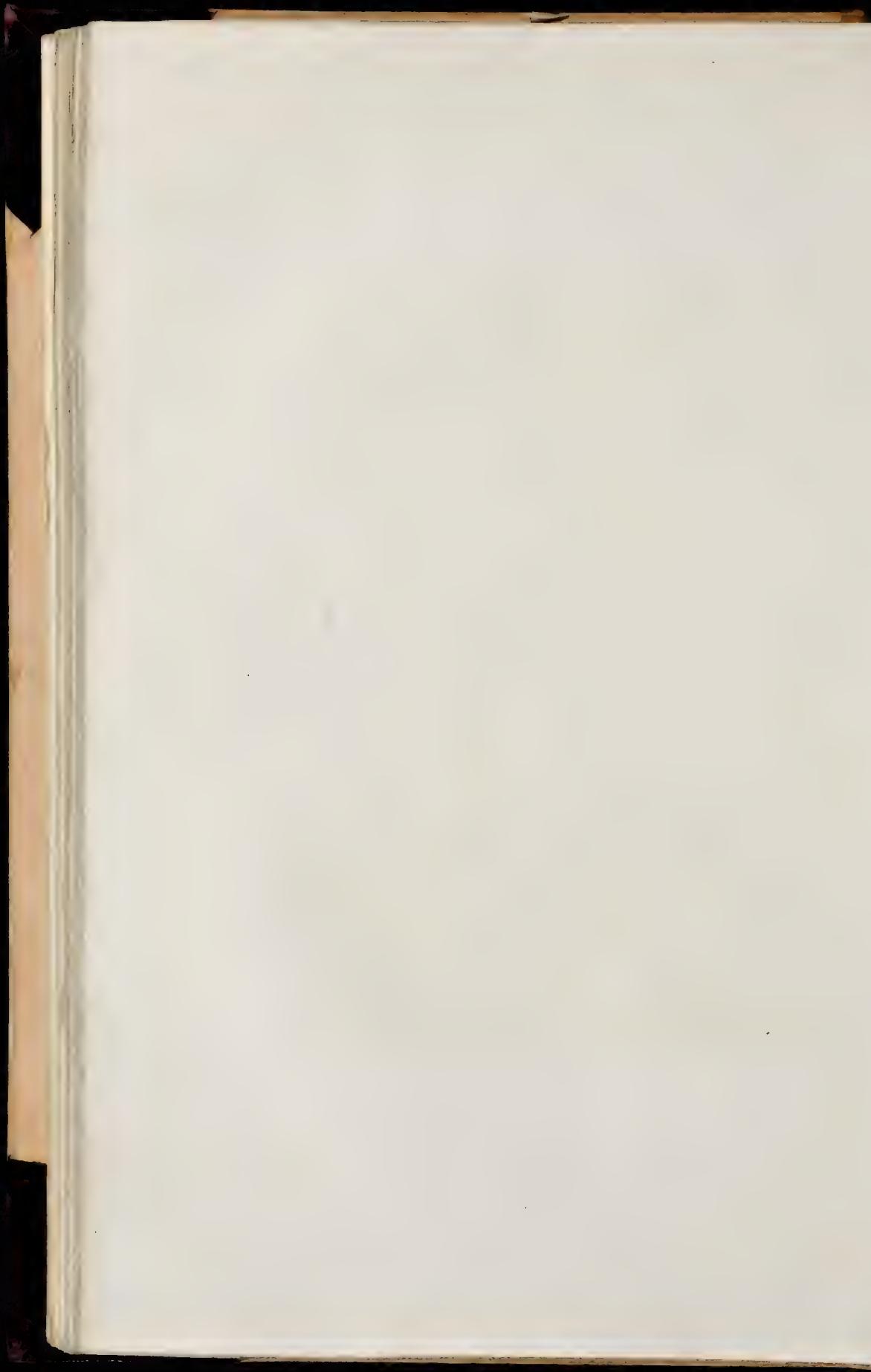




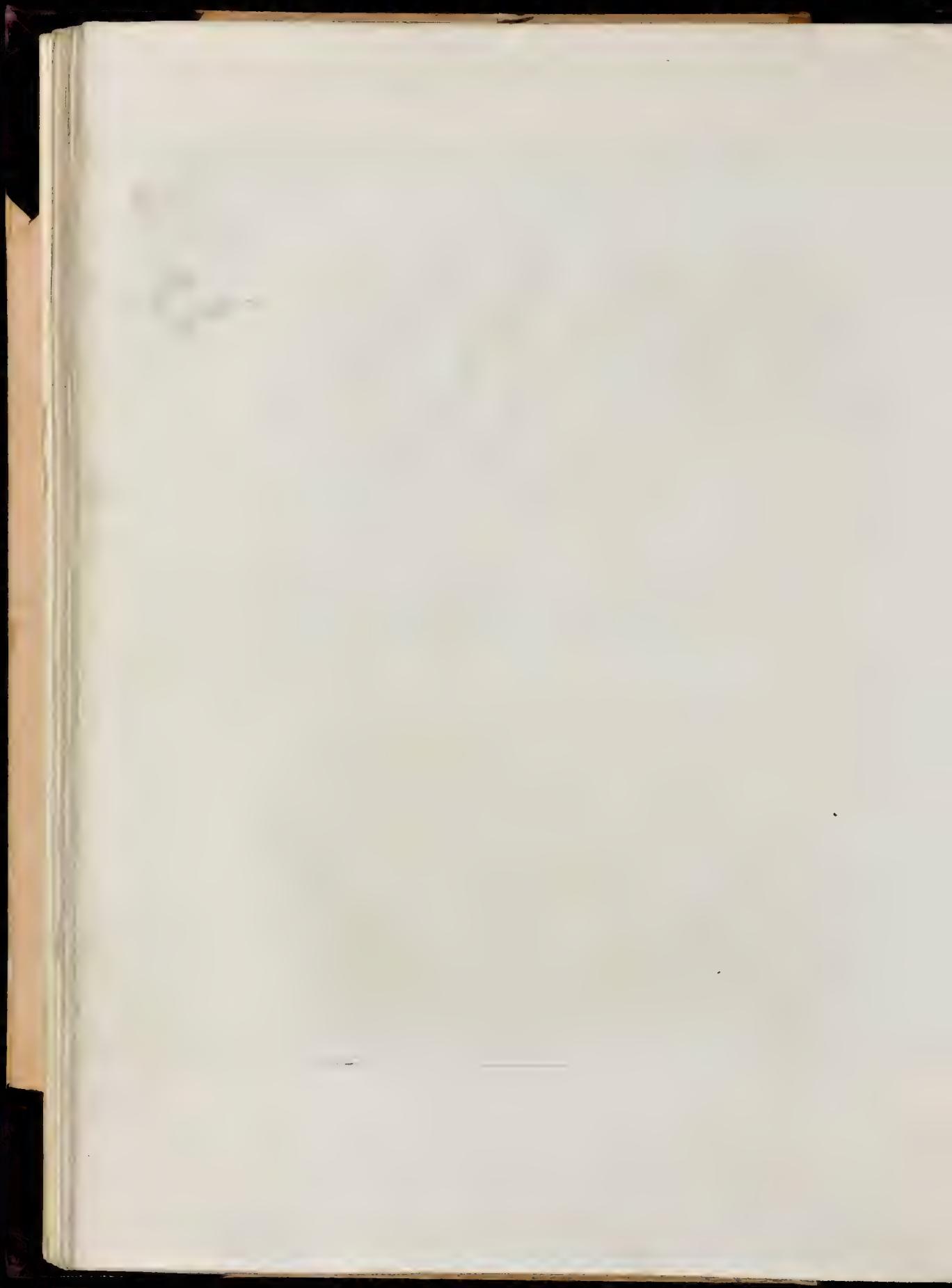




THE MARKET CROSS, STAMFORD, LINCOLNSHIRE.









Since  $\pi_{\text{rel}} \circ \pi^* = \pi^* \circ \pi_{\text{rel}}$ , we have  $\pi_{\text{rel}}^{-1}(\{x\}) = \pi^{-1}(\{x\})$ . Let  $x \in \pi^{-1}(M)$ . Then  $\pi_{\text{rel}}(\pi_{\text{rel}}^{-1}(x)) = \pi_{\text{rel}}(\pi^{-1}(x)) = \pi^{-1}(x) \cap M$ . Since  $\pi_{\text{rel}}(y) = y$  for all  $y \in \pi^{-1}(M)$ , we have  $\pi_{\text{rel}}(\pi_{\text{rel}}^{-1}(x)) = \pi_{\text{rel}}(x)$ . Therefore,  $\pi_{\text{rel}}^{-1}(x) = x$ .







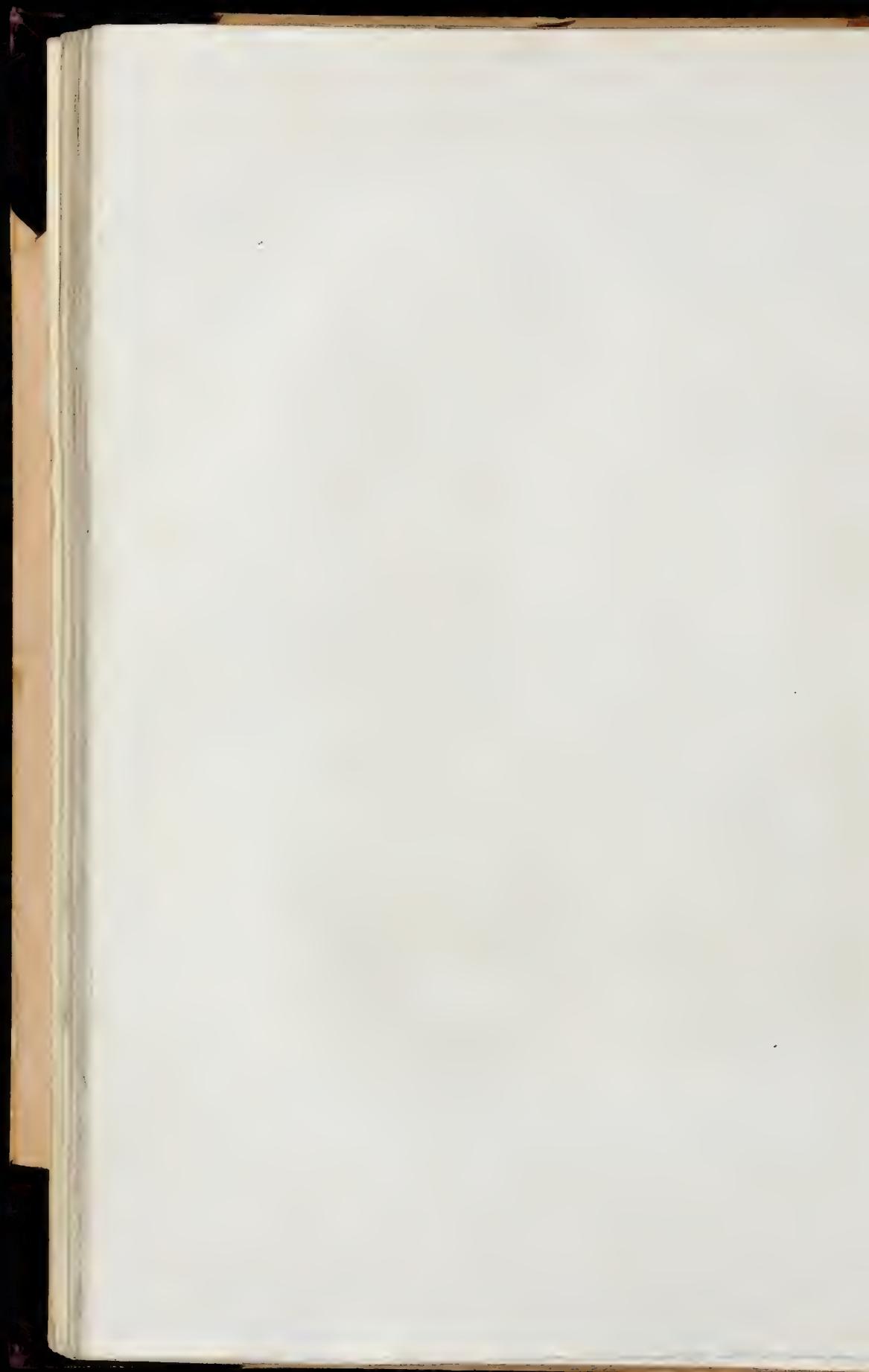
FROM THE HISTORY OF THE ENGLISH PEOPLE.



WHEN KING RICHARD THE THIRD

BY J. C. GREEN

London: Printed for the Author by T. C. & E. C. DODS, 1838.  
Price, One Shilling.







THE SPITAL FIELD, LONDON.



SPITAL FIELD, LONDON.

AT THE END OF THE STREET, SPITAL FIELD,  
LONDON, IS THE SPITAL FIELD CHURCH, WHICH  
IS A CHURCH OF ENGLAND CHURCH IN THE  
CITY OF LONDON.









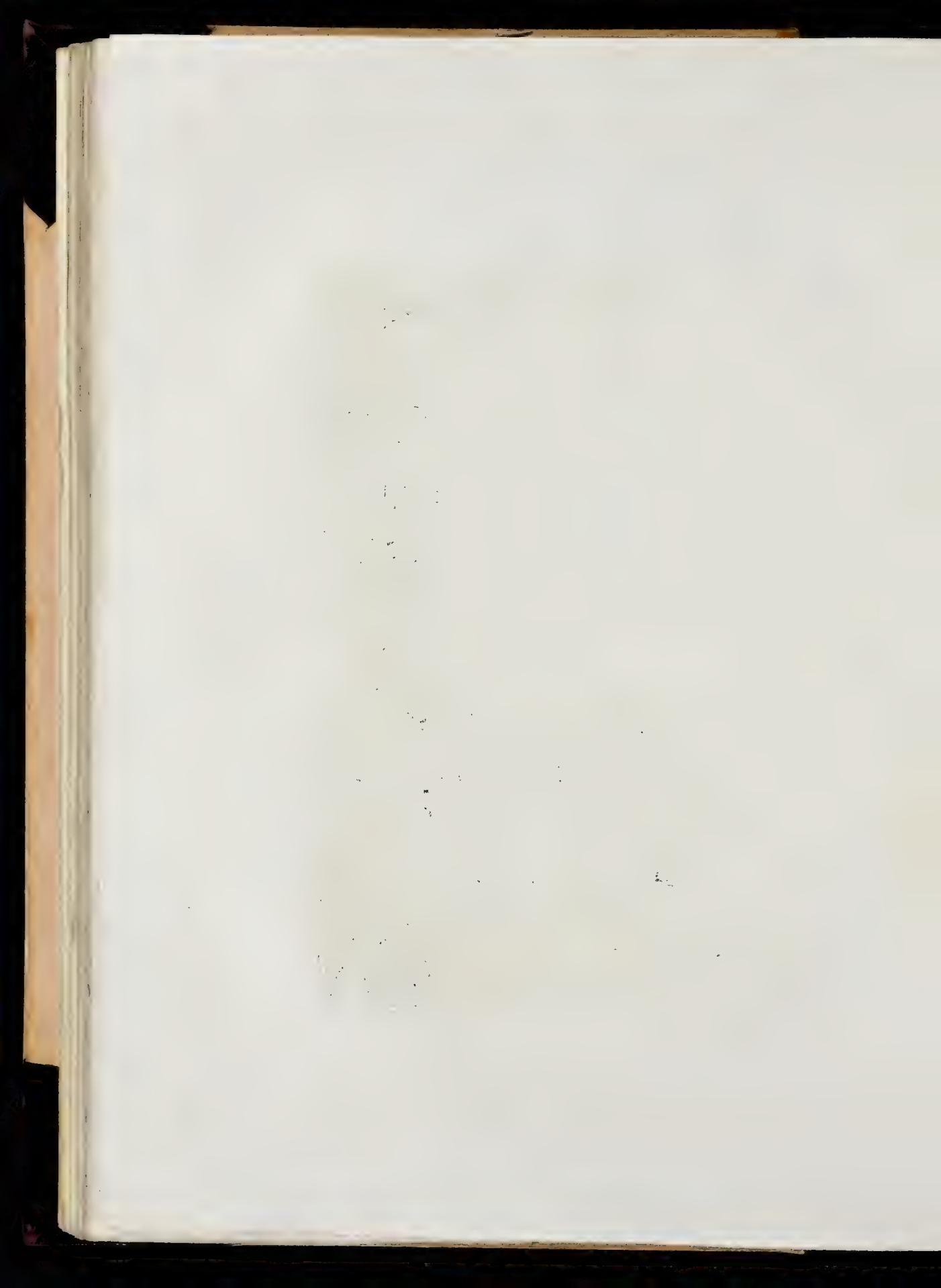




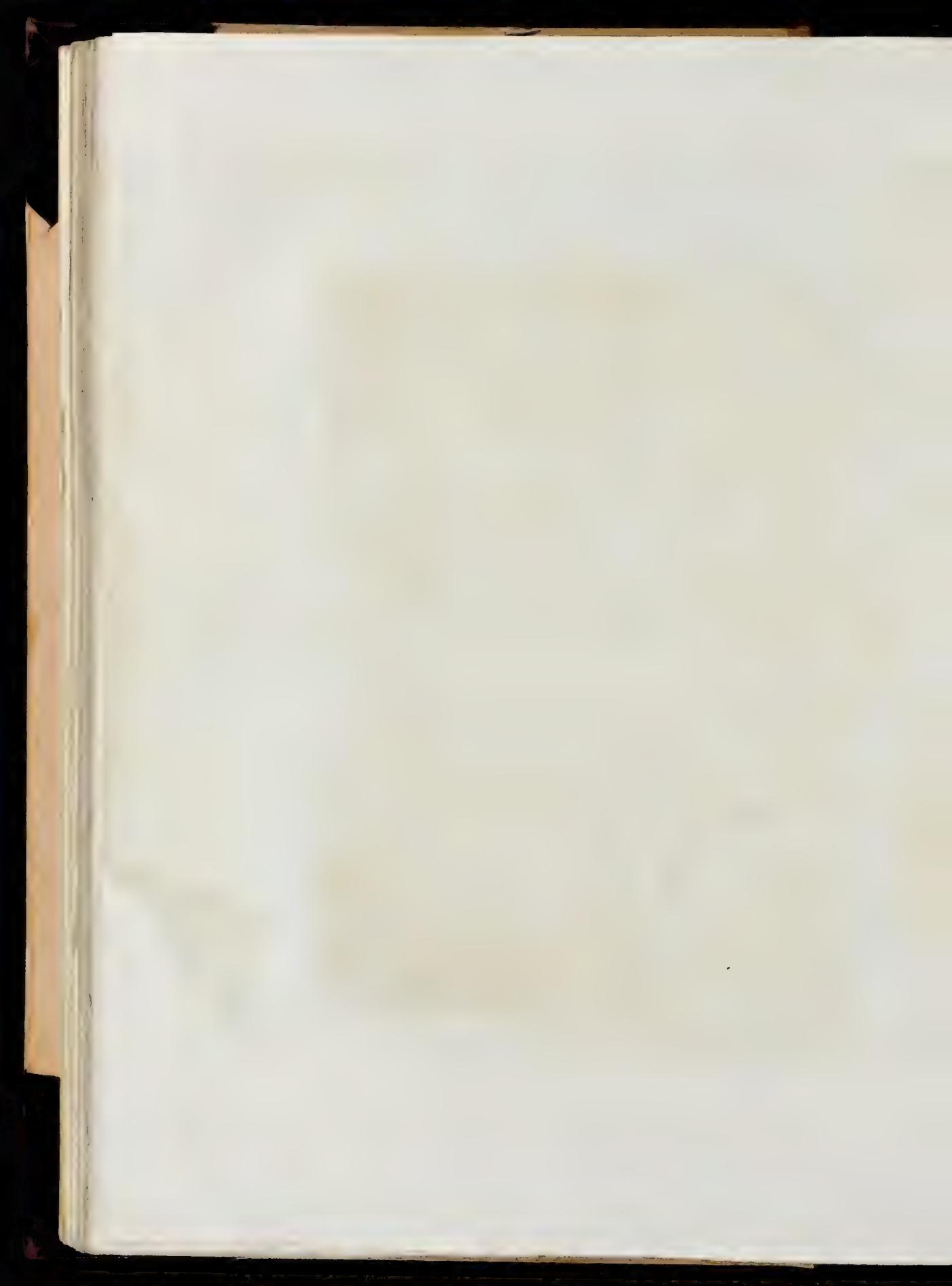




Lyon in 1360.









F. G. C. / 1840

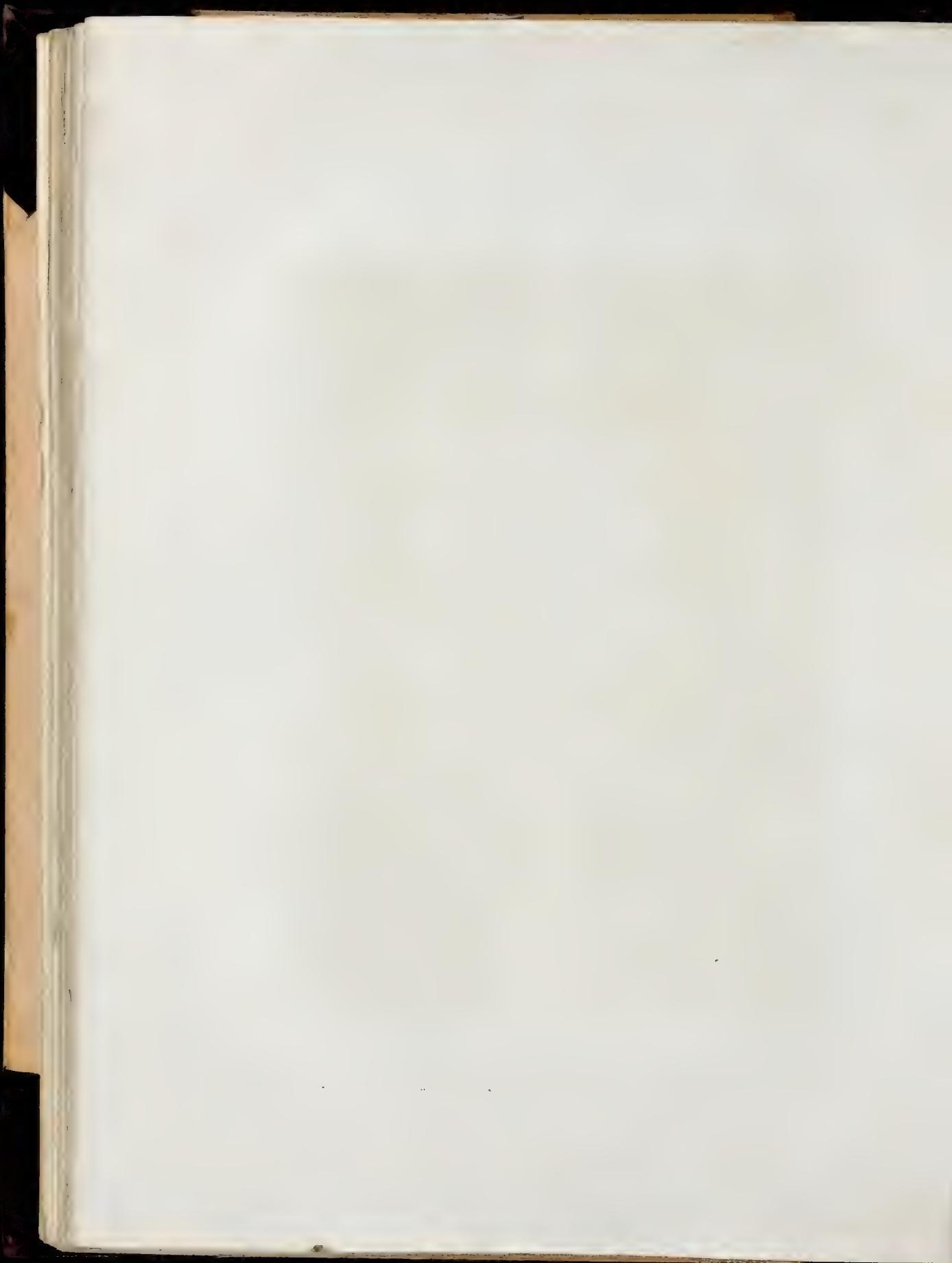
Proprietary















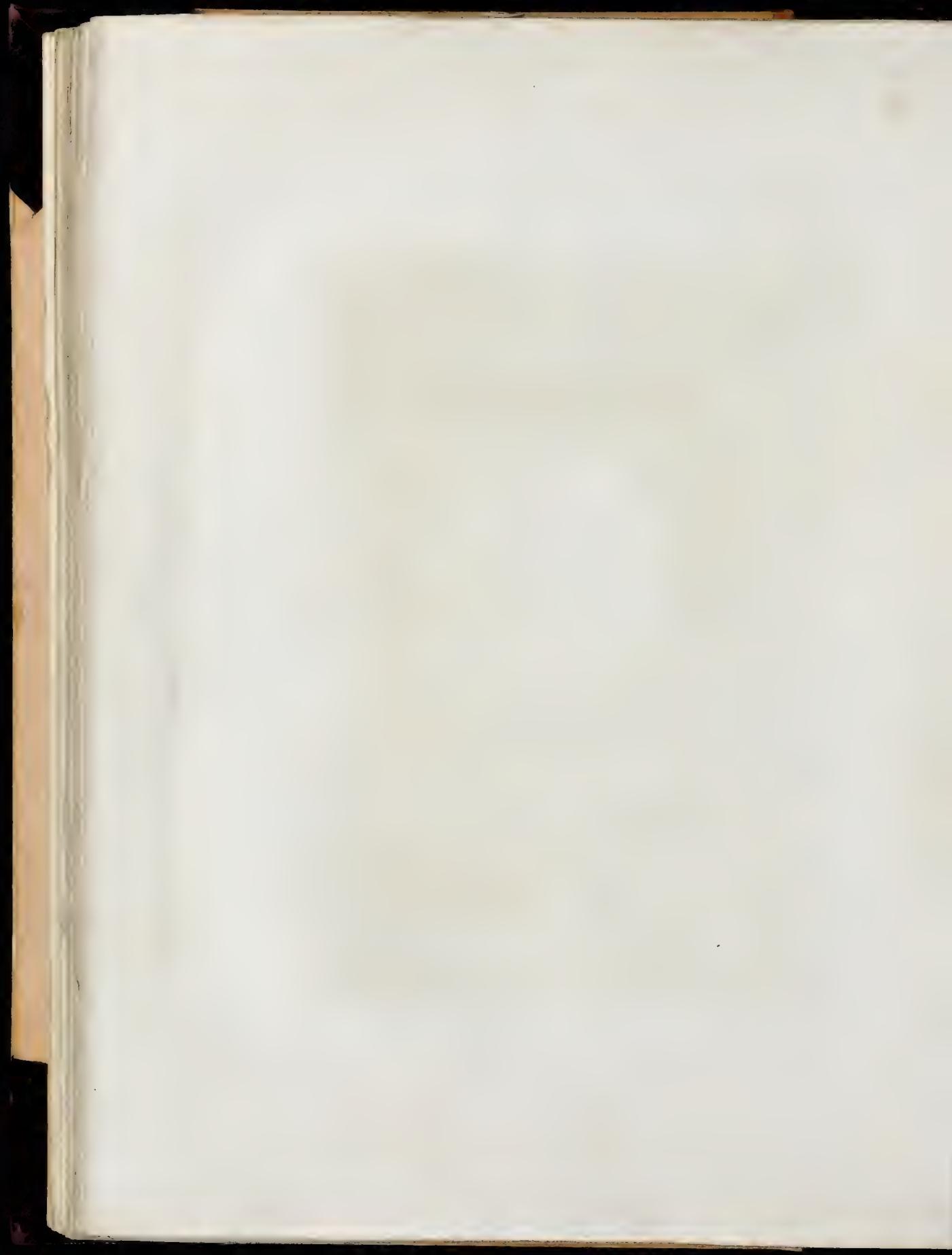


18. Oct. 1863.

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THE CATHEDRAL OF ST. MARY, LONDON.

























Pl. 10. CHALONNA

W. H. G.

L'ESPRESSO. EXPEDITION EN SIBERIA. VOL. I. NOV. 1860. — Ainsi, au commencement de l'expédition, lorsque le capitaine de la flotte russe fut chargé de faire une expédition dans les mers du Nord, il fut décidé de faire une expédition dans les mers du Sud.





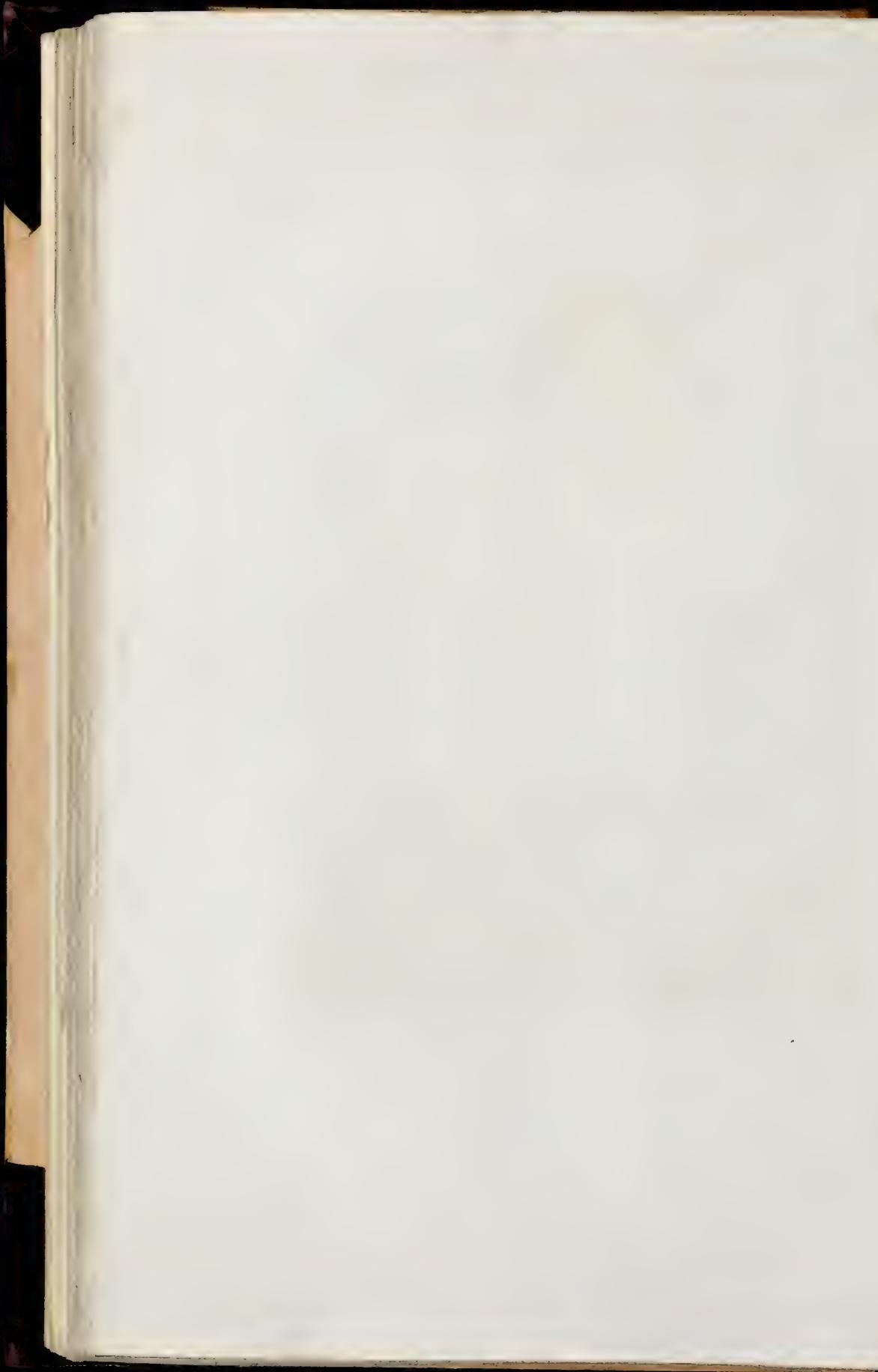


ALBANY IN ENGLAND AND THE CHANNEL ISLES.



ALBANY.

ALBANY, a suburb of London, situated on the north bank of the River Thames, about two miles from the city. It was originally a small village, but has now grown into a large town, containing many fine houses and public buildings. The name is derived from the fact that it was once the residence of the Duke of Albany, who was the brother of King James I of Scotland. The town is bounded by the River Thames to the west, and by the Great Western Railway to the east. The population of Albany is estimated at about 15,000.



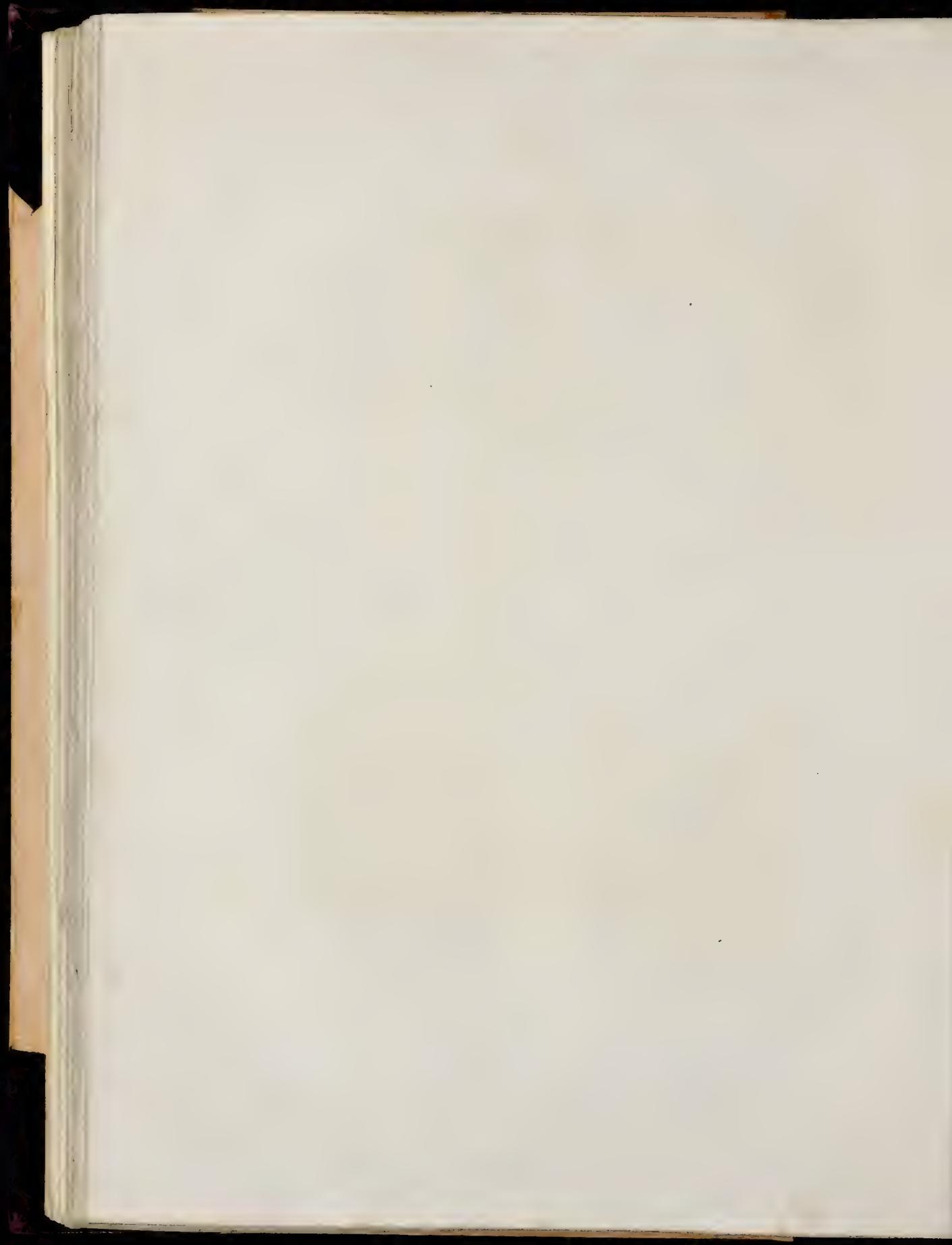






To Wm HOSKING M.S.C. ARCHITECT & F.S.A. this plate is inscribed as a mark of esteem by THE AUTHOR

London Published Sept 1 1850 by Longman & C° Paternoster Row

















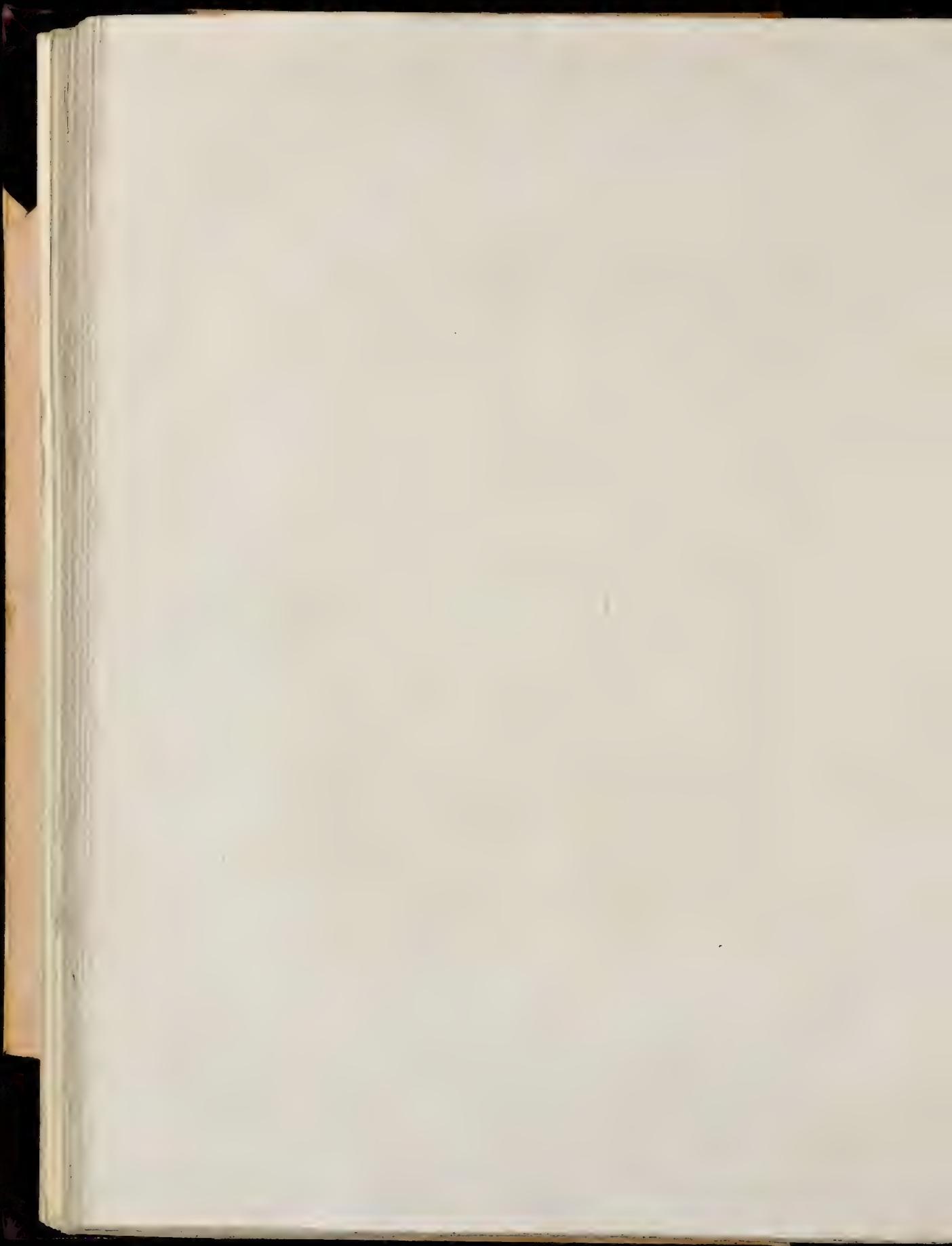
CATHEDRAL OF TOLEDO. THE GOTHIC PORTAL. (See also the frontispiece.)



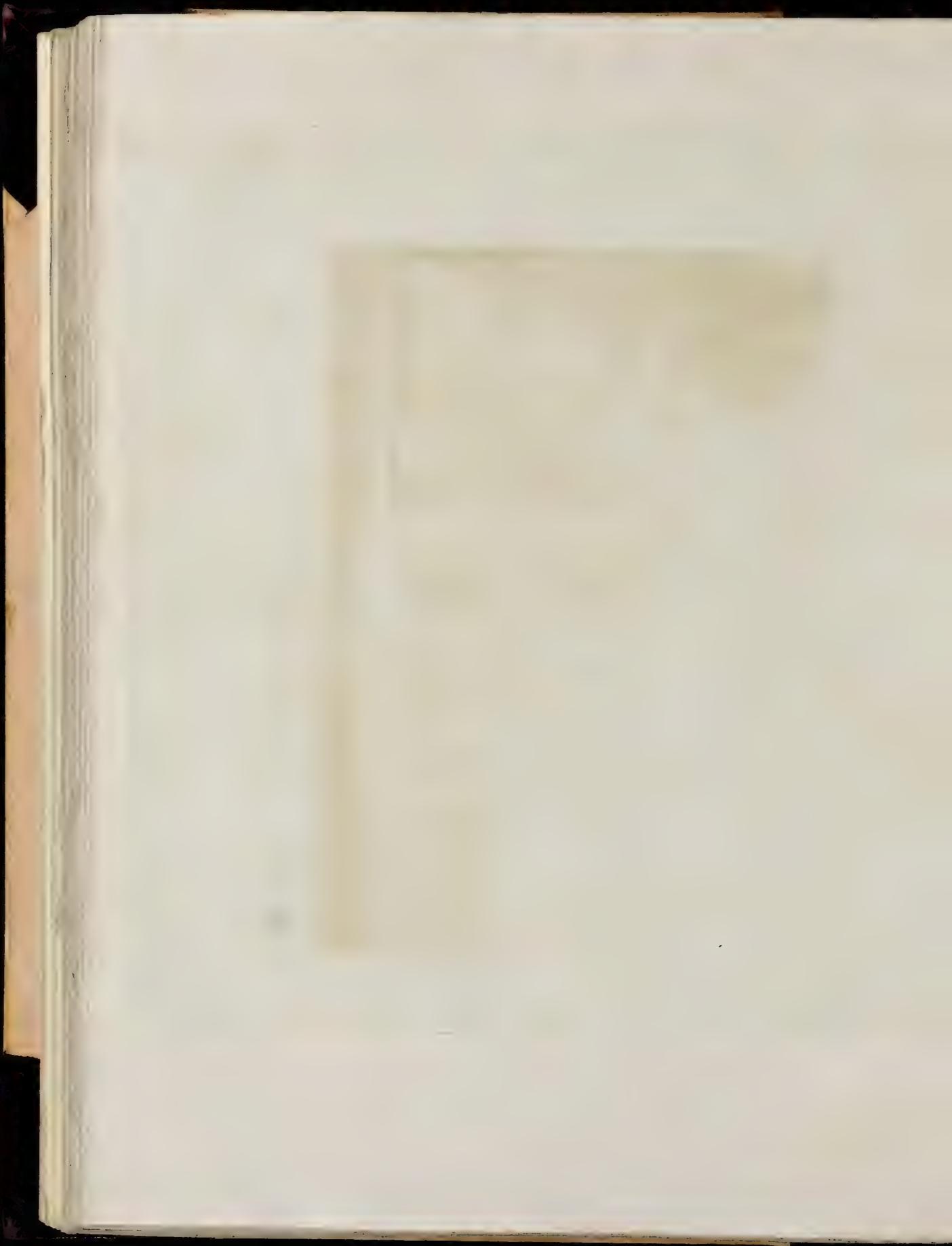






























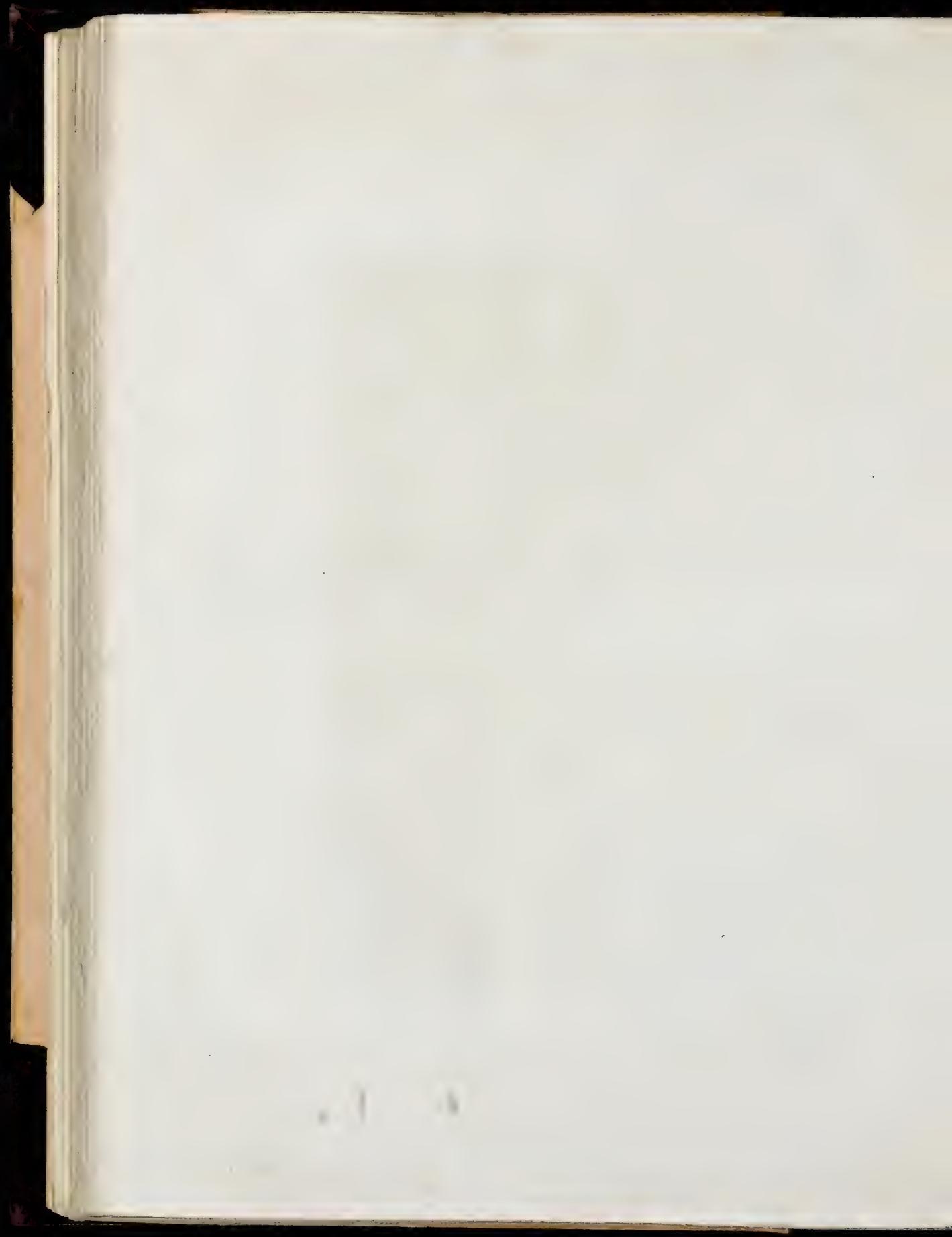
W. H. BROWN

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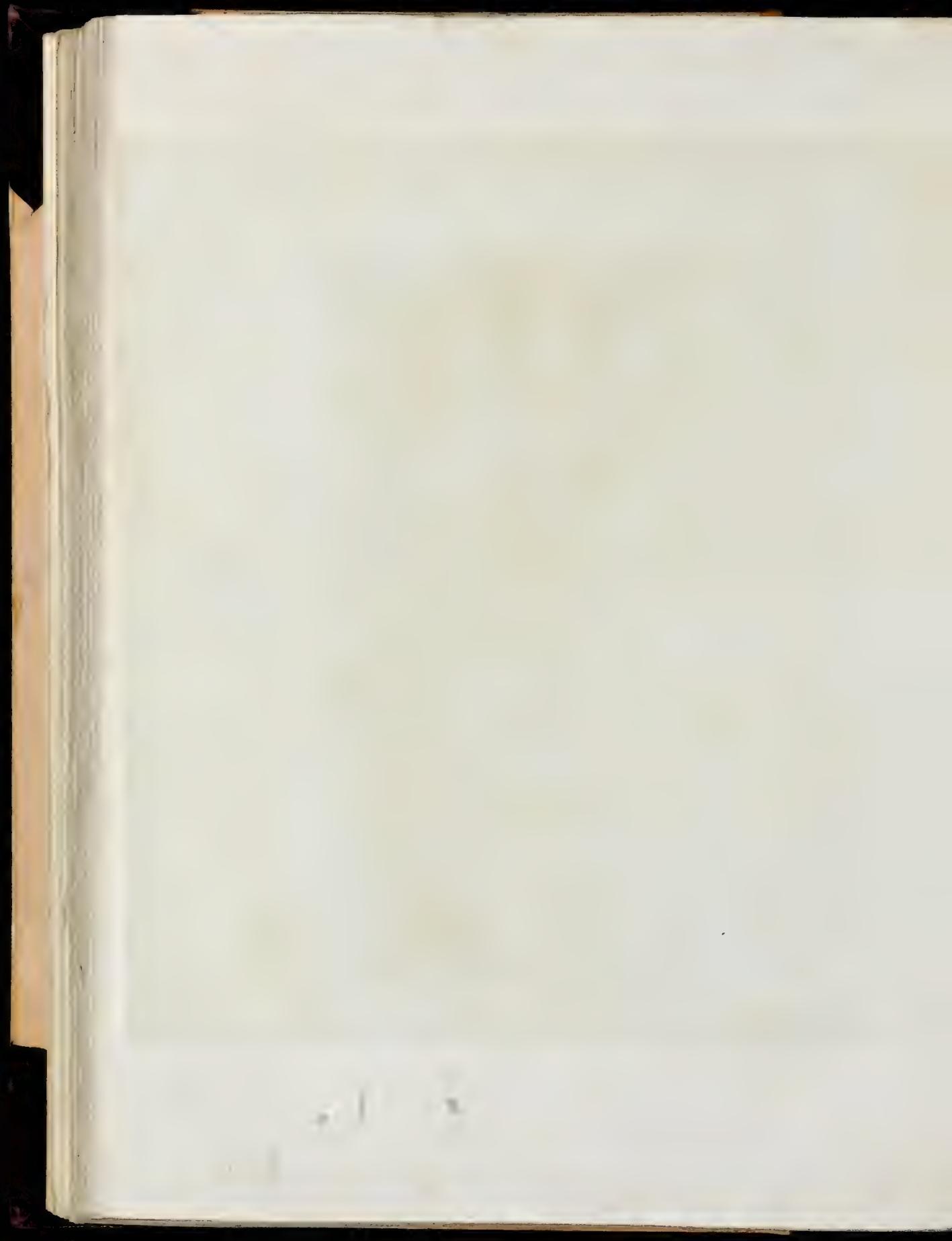
THEORY OF THE EARTHQUAKE 23

For each  $\epsilon > 0$ , there exists  $N \in \mathbb{N}$  such that for all  $n \geq N$ ,  $\|f_n - f\|_{L^2} < \epsilon$ .

228







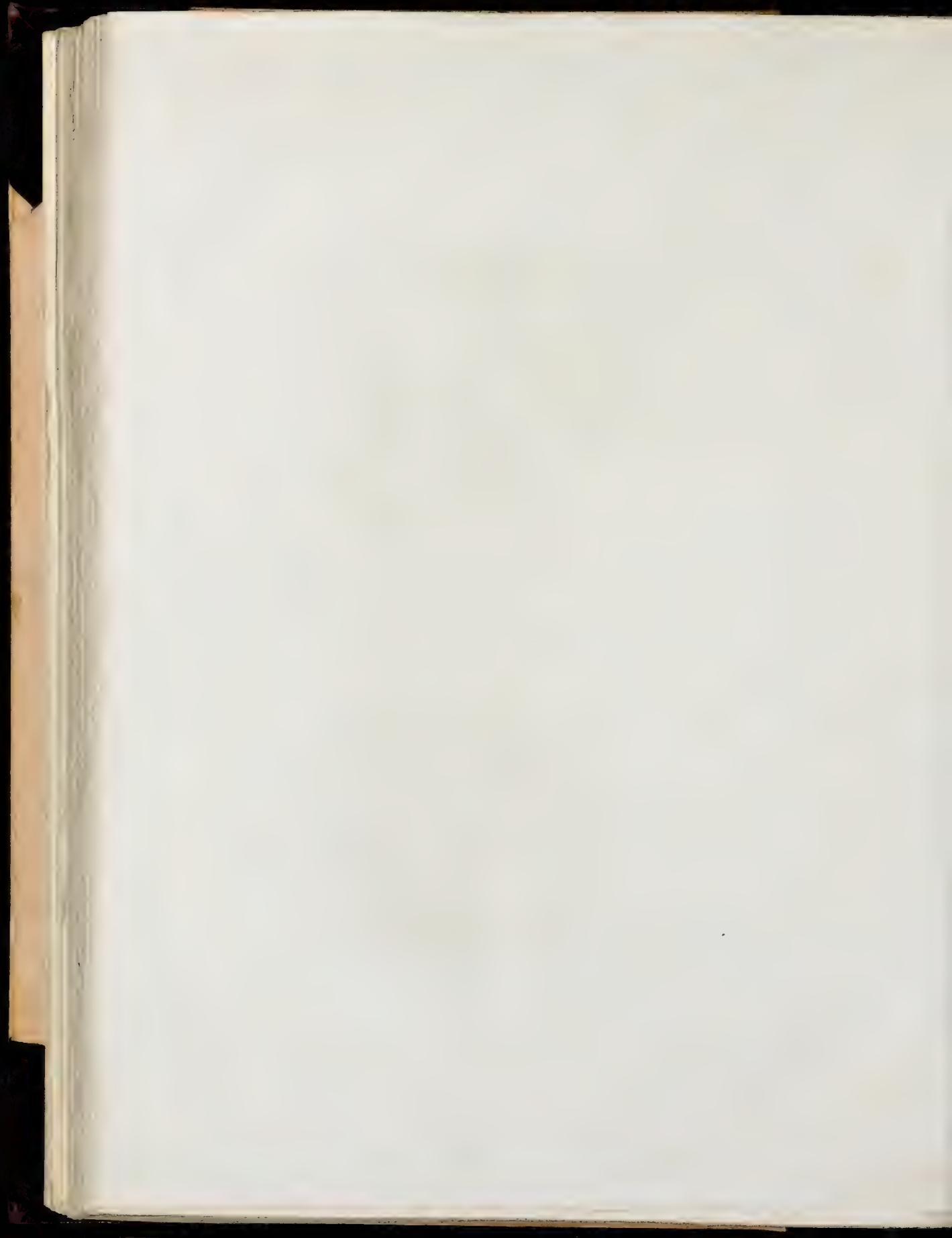












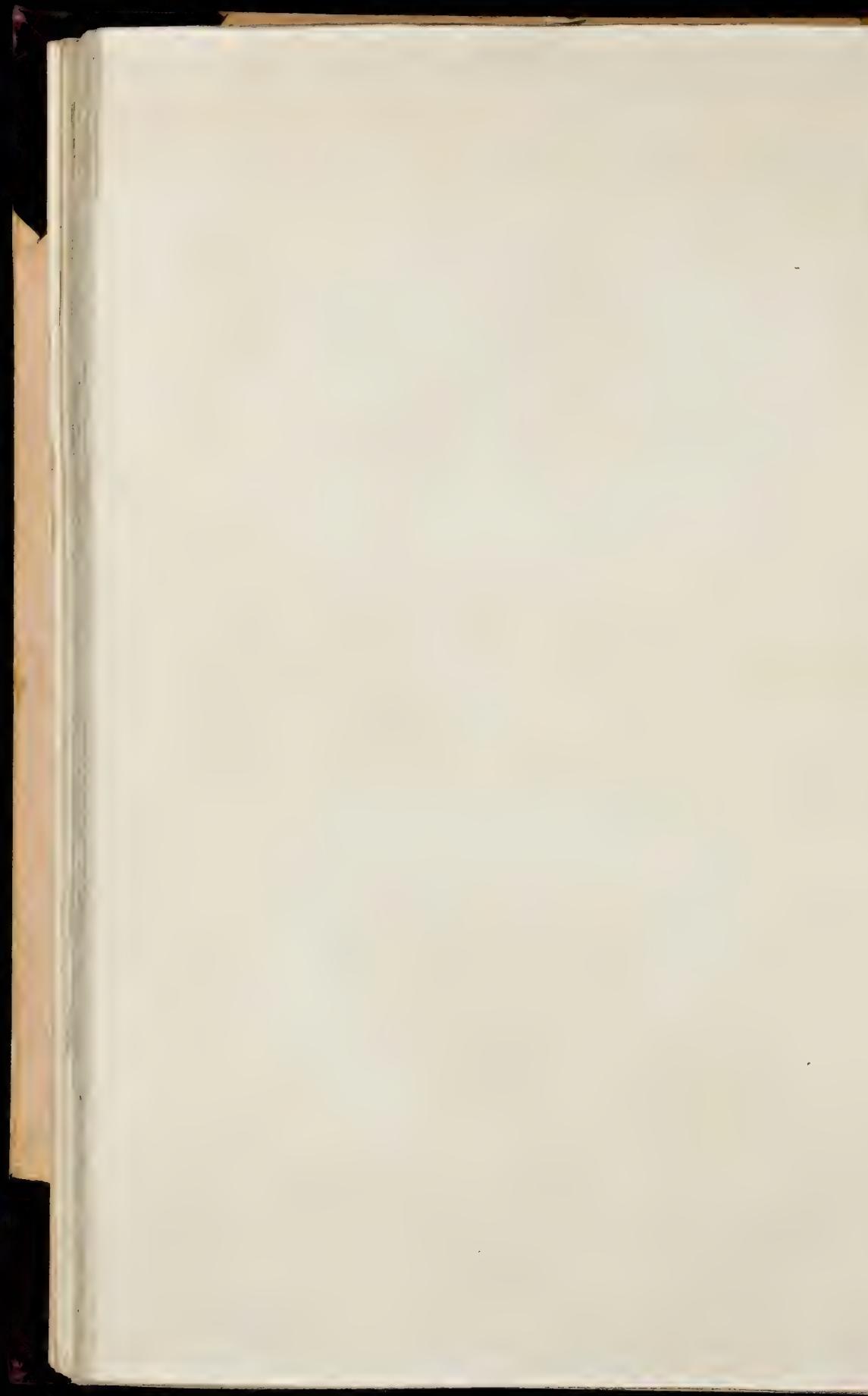




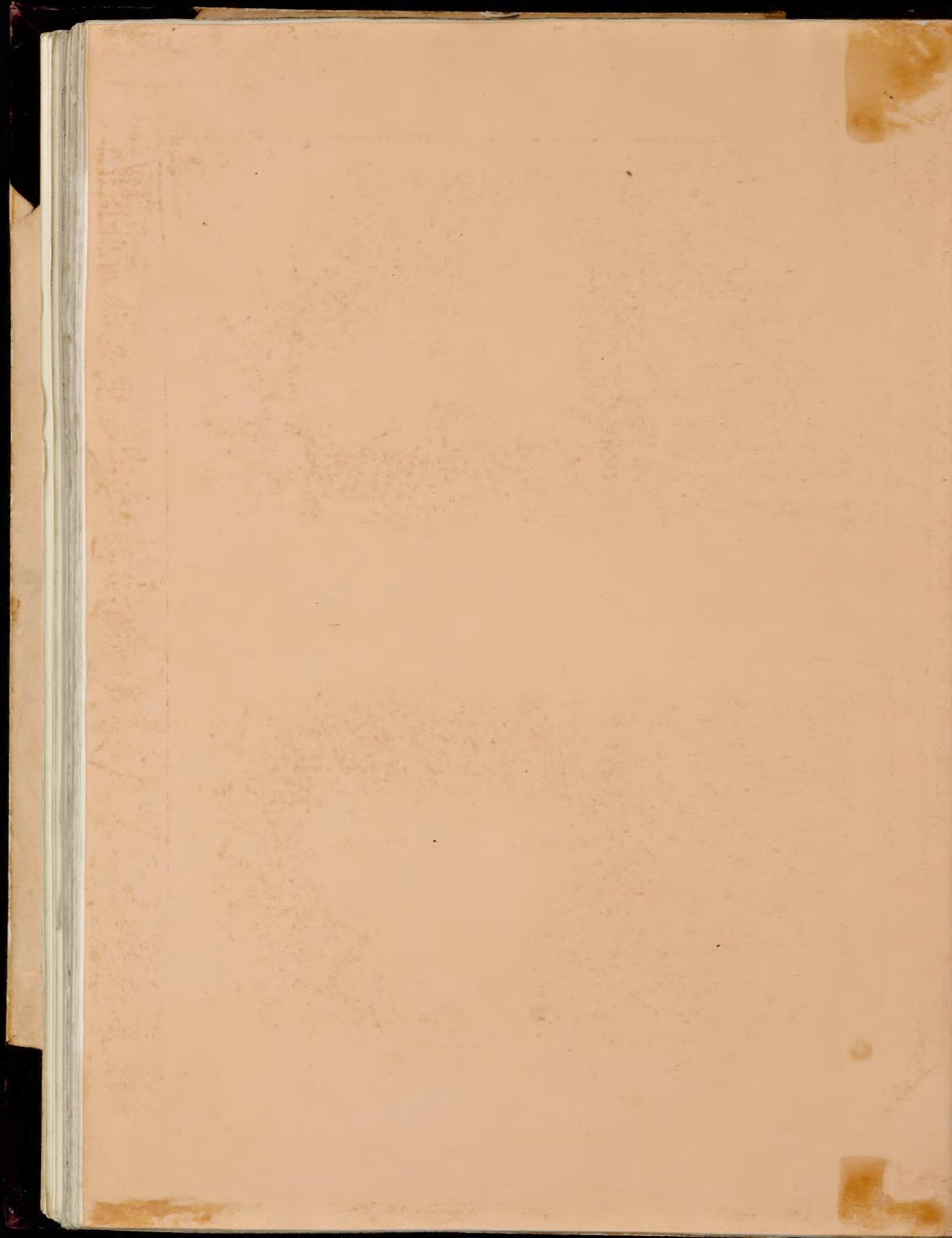














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